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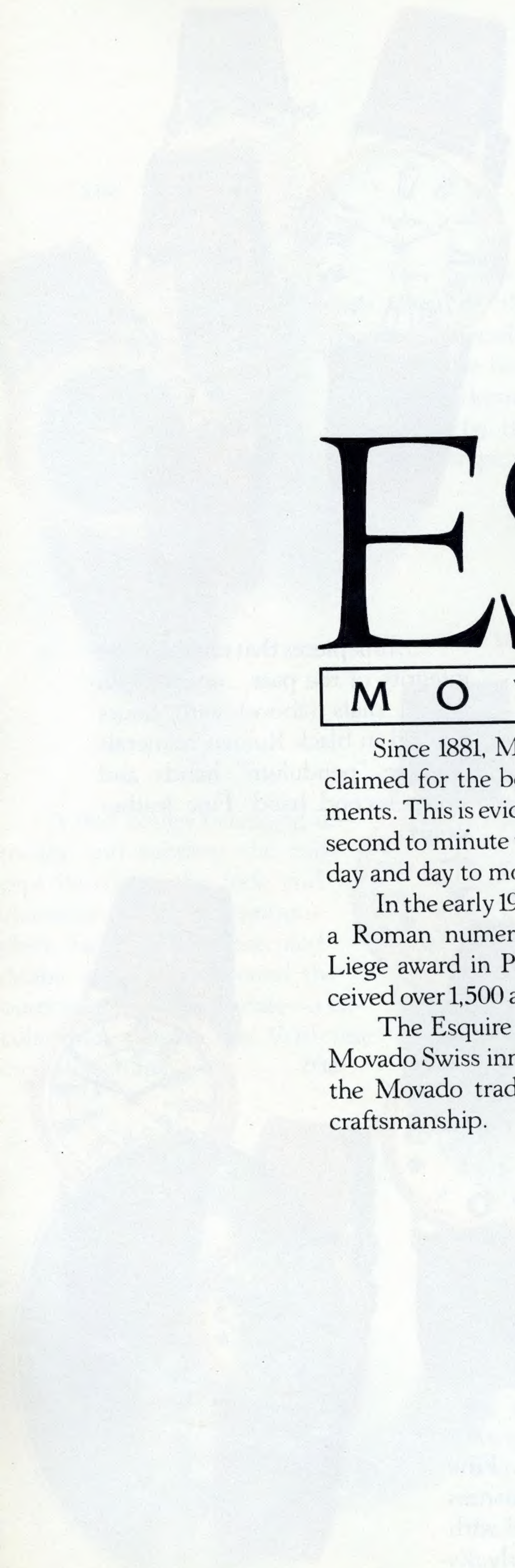

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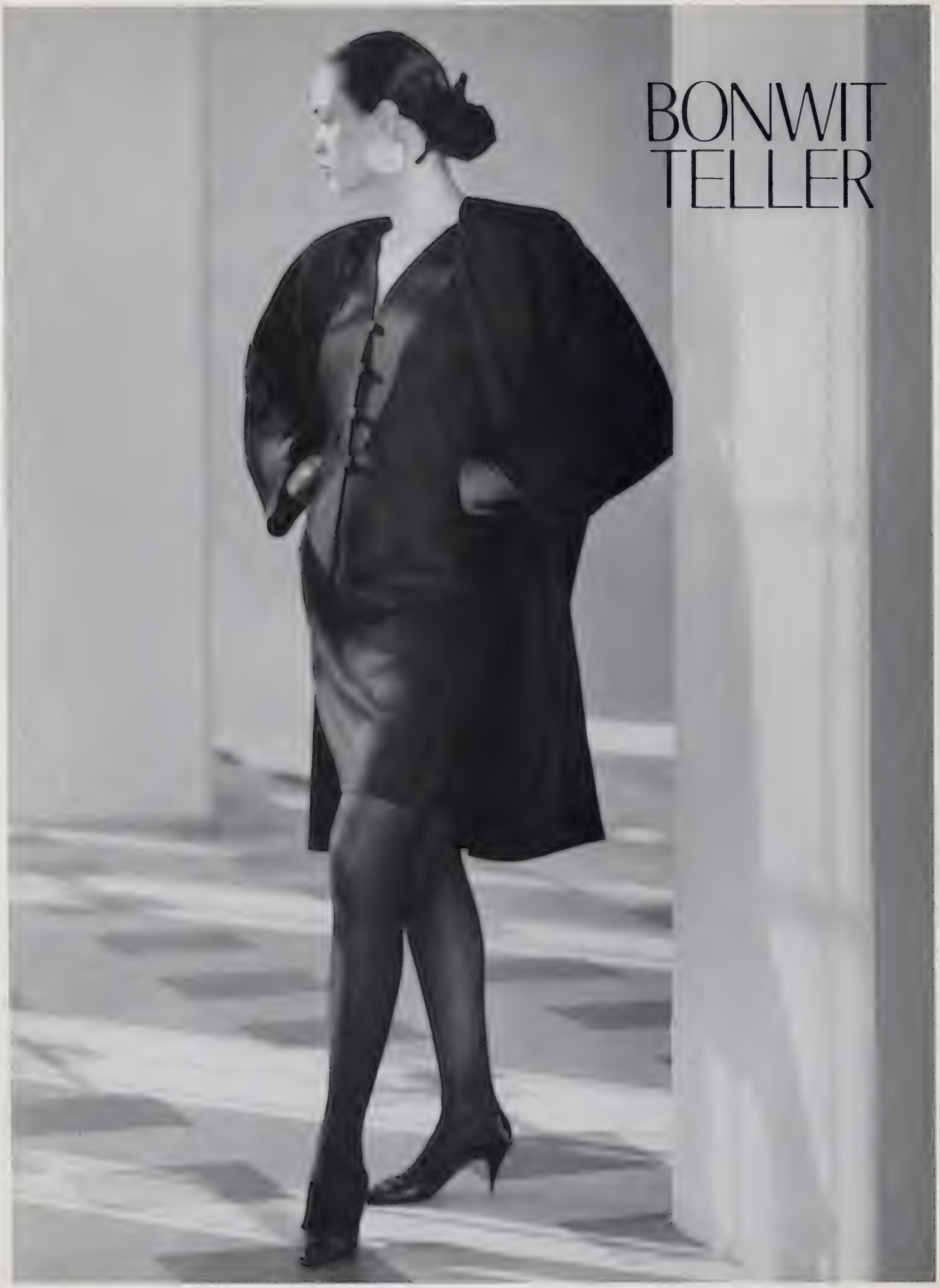

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"Never trust a man who lavishes expensive gifts upon you," my Mother always said. "Unless you really like him."

She told me a lot of things about men, my Mother. And she was almost always right.

But this man was no typical man. This was a man in a million. A man who seemed very fond of me.

It had started only six weeks ago when I was stuck in row 12 on one of those seemingly endless flights that stop in Guam on their way to Tokyo.

In seat 12F, alongside of me, was an elbow that seemed intent on straying across the armrest the entire flight. It was his elbow.

By the time they served lunch I was halfway to falling in love.

Over the next two weeks I saw him just about every day. So when he asked me to join him for a trip out of town, it wasn't really a surprise.

After a long and leisurely lunch at a remote Country Inn, my man took me for a walk into the garden.

"This is for you, and for our days to come," he whispered in my ear as he handed me a package about half the size of a shoe box.

I undid the wrapping paper and revealed a beautiful calfskin jewelry box. With bated breath I lifted the lid.

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The curve of the linkages on the bracelet matched my wrist as though it was designed just for me. And it felt solid and substantial.

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Admiring the way the raised gold numerals seemed to shimmer in the reflected sparkle of the diamonds, I suddenly recalled my Mother's advice.

"There must be strings attached to a gift as beautiful as this?" I asked my man, perhaps a little hopefully.

He let go of me and knelt down on one knee, "I was rather hoping it would help get you to the church on time."

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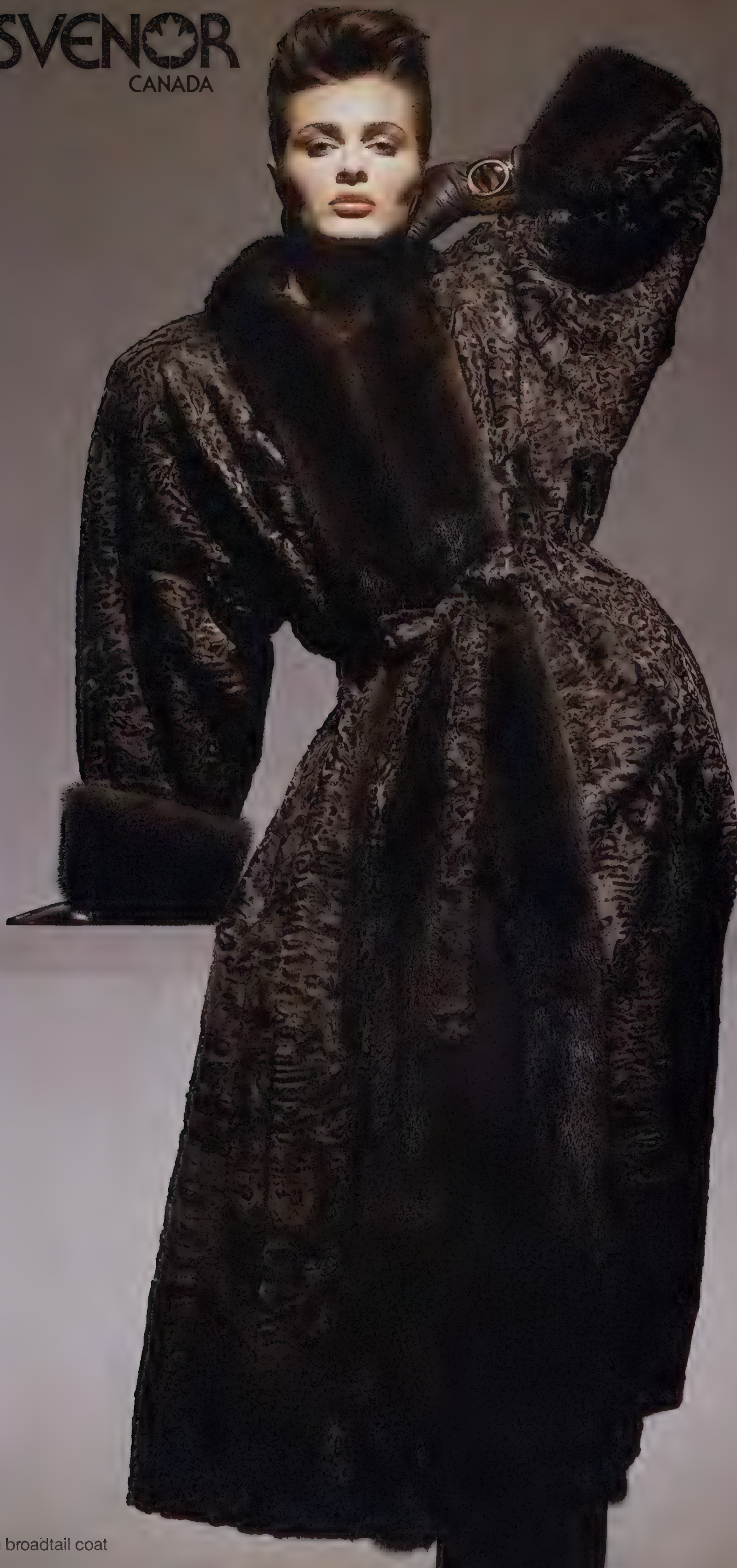

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BEAUTY NOW

Beauty in this issue: the shape of hair . . .
lips: new red-hot reds . . .
makeup: how natural is "natural"?

The focus now (and in this issue): an essentially low-key, less-complicated approach to beauty, by day or night. . . . The secret is knowing when (and where) to apply color, when to refrain. How to best play off this season's intense chartreuse (1)? By keeping makeup to a minimum, going with softened shades of pink, taupe, or brown, the barest blush and foundation. . . . "Natural" doesn't mean nonexistent; in this case (2), brown shadowed eyes are offset by pale skin and lips. The makeup idea, at this moment: to enhance a specific strength, downplay everything else. Eye shadows in everything from brown to pink, gold or yellow can work—work by day—if applied with a light hand. . . . And, even more than ever, what's appealing: the look of a fuller mouth (3). For this issue, makeup artist Mary Greenwell played up model Naomi Campbell's lips with opalescence, a rose shade. For other women, a darker outline filled in with a slightly lighter shade, a dab of contrasting color at the very center of lips can add a sense of fullness. . . . Today's curled, crimped hair (4) doesn't mean "uncontrolled." Shape starts with a good cut; hair gets held off the face by setting lotion or mousse worked by palms into front sections. . . . The hottest accessory for night (or day): clear-red lips (5). One of the best: Chanel's Ribbon Red.

sizzle At night, the appeal of rich color, an expanse of bareness, fragrance with impact. The starting point: makeup that enhances, never overpowers, stays surprisingly neutral; it's the look, *above* and on our cover, on model Cindy Crawford. Specifics: Ipanema Gold, Mauve Mania, Taupe Star eye colors; Frosty Plum blush; on lips, A Rose is a Rouge. All, Revlon. More nighttime sizzle—from a scent: Borghese's Giardini di Montecatini #VI. Cover fashion: Carolyne Roehm red satin bustier dress; Wendy Gell earrings. Hair, Suga/Suga salon, NYC; makeup, Andrea Paoletti. Photograph by Avedon. Details, last pages.

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mind health

Dreams and the brain . . . new clues to health

BY CAROL TAVRIS

WHERE DREAMS COME FROM

The "split-brain" theory—that the left half of the brain is in charge of logic, words, and reason, while the right half controls intuition, imagery, and creativity—like many popular ideas from science, has been wildly oversimplified. Not only are both brain hemispheres in constant communication, but each one often takes over the abilities of the other. For example, fascinating new research suggests that dreams—once thought to be the creations of the "mystical" right hemisphere—can be produced almost entirely by the left.

John Antrobus, Ph.D., of the City University of New York, observes that dreams are much more than sequences of visual images; they involve a theme or a story and are often bizarre and hallucinatory. Dreamers often feel as if they are actively participating in their dreams. These cognitive aspects of dreams, he maintains, originate in the brain's left hemisphere.

Antrobus suggests that bizarre dreams occur when the left hemisphere tries to interpret an image that has been produced spontaneously in the right hemisphere. "The left hemisphere attempts to construct a narrative that is consistent with . . . the real world," he explains. If the dreamer suddenly sees her great aunt from Milwaukee sitting in her kitchen, for example, the left hemisphere will try to construct a story around her presence. Yet the right hemisphere is not the sole origin of unexpected images. The left can generate images too—as well as providing the dreamer with the ability to recall her dream in the morning.

HEALTH AND PERSONALITY—ARE THEY LINKED?

Efforts to document the relationship between personality and disease go back to Hippocrates, and today many people speak as if the connection were proven: worriers are said to develop ulcers, workaholics have heart attacks, and so on. To examine these widespread beliefs, Howard S. Friedman, Ph.D., and Stephanie Booth-Kewley, Ph.D., of the University of California at Riverside selected several aspects of personality that have been implicated in disease (anger, hostility, depression, introversion, and anxiety) and five diseases believed to have psychosomatic components (asthma, arthritis, ulcers, headaches, and heart disease) and, using a sophisticated statistical method, combined the results of 101 studies.

Friedman and Booth-Kewley failed to find specific disease-connected traits, such as "arthritic" or "coronary-prone" personalities. A person with a disease, they found, did not "bring it on herself" by having the wrong attitude or emotion. But the researchers did find evidence for a generic "disease-prone personality," which is depressed, angry, hostile, anxious, and introverted. Depression was strongly implicated in each of the five diseases except ulcers, whose genesis did not prove to be related to any of the psychological states. By "personality" the researchers mean chronic, persistent emotional states, not the temporary upsets that everybody experiences on occasion.

"Personality may function like diet," the researchers conclude. "Imbalances can predispose one to all sorts of diseases." Psychological disturbances, it should be noted, affect the immune system *in general*. The occurrence of a specific illness will depend on other risk factors, such as smoking, genetics, the nature of the disease itself, and how the individual copes with stress.

WHY "EVERYONE" FEELS THE WAY YOU DO

One of the sturdiest findings in social psychology is the "false consensus" effect: people's tendency to believe that their own motives, beliefs, preferences, traits, and personal problems are shared by the majority of their fellows. "Everyone," for example, thinks Oliver North is a hero; or, perhaps, "no one" thinks he's on the level.

Gary Marks, Ph.D., and Norman Miller, Ph.D., of the University of Southern California find that the false consensus effect has several sources. There's "selective exposure"—people's tendency to work and live with others like them, whose views rarely differ fundamentally from their own. Also, people often cannot conceive of opinions they disagree with; imagining two or more positions diminishes their estimates of consensus.

Finally, people have powerful psychological motives for believing in a false consensus. Marks and Miller find that people are particularly vulnerable to false consensus effect when they identify strongly with a group, whether it be patriots, Christians, feminists, or football fans. The belief allows people to maintain their self-esteem, reduce the discomfort of feeling unusual or "weird," and assure their sense of basic righteousness.

HYPNOTIC REGRESSION—OH, TO BE FOUR AGAIN

Many people assume that under hypnosis almost anyone can relive her fourth birthday or a childhood trauma. Psychotherapists, psychoanalysts, stage hypnotists, and past-life "channelers" have reported dramatic childlike performances from people who have been "age-regressed," whether to earlier years or to earlier centuries. They use this evidence to argue that people literally revert to an earlier mode of psychological functioning while in a trance.

Michael Nash, Ph.D., of the University of Tennessee, has reviewed sixty years of scientific studies that asked whether physiological or psychological changes really do take place during hypnosis. When a person is regressed back to infancy, for instance, do his or her brain-wave patterns become infantile? Are outgrown disorders reinstated? Definitely not. How about thinking: do age-regressed people reason as children or return to their smaller childhood IQs? Once again, the answer is no; their mental and moral performance, says Nash, "is essentially adult in nature."

In one of Nash's own studies, hypnotized individuals tried to recall what their favorite "transitional objects" (such as Teddy bears, blankets, and the like) were at the age of three. Only 23 percent had accurate recall, as compared to 70 percent of the nonhypnotized control group. (Mothers independently verified the memories—if we can trust them.)

Of course, Nash says, people who are hypnotically regressed undergo dramatic changes in their behavior and emotions, speaking in baby talk, for instance. The reason is not that they truly return to age four, but that they are willingly playing a role. They will do the same when they are hypnotically progressed—say, to being seventy or eighty years old—or regressed to supposed past lives. Their performances as seven, or seventy, or seven thousand may seem convincing but are really all in their minds.

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BEAUTY STYLE

Here, what's happening behind the scenes in the beauty/fitness world: people . . . places . . . trends . . . ideas

BY ANDREA ROBINSON AND DOROTHY SCHEFER

WATER BARS

After a hard day's shopping in Beverly Hills, women can take their elixirs at H_20, Rodeo Drive's "water bar." No happy hour, no peanuts, no ice—simply 111 varieties of liquid "brew" to quaff. From Alpwater (Switzerland) to Volvic (France), every drink (a dollar or two) is served slightly chilled. ("When they're extremely cold, they all taste the same," says the bartender. "Actually, we're only half-purists. Complete aficionados serve them at room temperature.") While people *do* still come in for a shot of Evian or Perrier, adventurers try the Kobala Springs, the Kiwi Pure, the Himalayan Golden Eagle, and Rokko, from Japan, the "thickest," sweetest water in the world.

Want to develop your palate for water but don't live near L.A.? H_20's just started to mail order "Water of the Month." Measure the tiny pins and needles of Hawaiian Artesian against Aqua Deva's British prickles. Cure that *crise de foie*. Slim that waist. Water: It's the *ne plus aqua*.

SCENT NOTE

Does the world need another fragrance? The answer may be yes, if you're talking about Martine—the hot new pooch's scent—brainchild of Lisa Gilford, of Le Chien, NYC, who cares for dogs belonging to Liz Taylor, Diana Ross, and Raquel Welch. The scent may not be only for pets. NYC writer Tama Janowitz tried Martine recently: "Guys started looking at me differently," she says.

WOMEN AND AGE

MOST WOMEN, HAPPILY, NO LONGER LIE ABOUT THEIR AGE AND DON'T HATE GETTING OLDER. ALWAYS PUBLIC: JANE FONDA, FORTY-NINE; SHIRLEY MACLAINE AND GLORIA STEINEM, BOTH FIFTY-THREE; MARTINA NAVRATILOVA, THIRTY-ONE AND PAST THE PRIME AGE FOR A PROFESSIONAL FEMALE TENNIS PLAYER, WHO CLAIMED HER WIMBLEDON TROPHY THIS YEAR IN THE NAME OF "OLDER" WOMEN. WORSE THAN ASKING A WOMAN HER AGE? APPARENTLY, ASKING WHAT HER WEIGHT IS.

STRESS STATS

How do women stack up against men on the stress scale? Better, it seems, suggests Kathryn Cramer, Ph.D., president, Health Psychology Consultants, who is studying the male vs. female stress response.

According to her study, executive women:

- communicate problems more easily than executive men, leading to less stress.
- derive more satisfaction from jobs at the top.
- lead more hectic but less stressful lives than men.
- have fewer incidents of worry and mental-distress symptoms (i.e., confusion, distractability) than men.
- are less bored than men.

SALON LUXE

Women seem to be returning to salons for the luxurious, pampering treatments that were lost to the feminists in the '60s and exercisers of the '70s. Being requested again: body wraps, massage, thalassotherapy, aromatherapy. Where to find them? In New York City: Georgette Klinger, Lydia Sarfati, Diane Young.

ALTERED BODIES

Just when we thought models were beginning to look healthier and more "imperfectly" individual, comes the news of how many models today are undergoing plastic surgery—breast implants and eye lifts are the two most common. Although models have altered their figures for years—e.g., taping their breasts to make them flatter—the fixes were always temporary, able to be undone at the end of the day. Which makes today's transformations all the more serious. NYC plastic surgeon Steven Herman, M.D., admits his patients include many models, most in their late teens and early twenties. According to one agency spokesperson, "Today's medical techniques are safer, so we do suggest it often." But not for vanity. One agent says a girl who opts for implants can double or triple her income. We all know sex sells; unfortunately, so still does visible youth: girls as young as twenty-five are having fatty "bags" removed from under their eyes. Have models figured out a way to beat the system in a business where careers are short-lived? Perhaps. But they also make one doubly appreciate Lauren Hutton and her gap-tooth grin.

An alarming trend: Preadolescent dieting among girls as young as ten years old who feel they are "too fat." One reason: Parents' obsessive attitudes about their weight are picked up by children who think you can only be happy with yourself if you are thin. The antidote, says one expert: parents should begin talking to their children, before the age of nine, about the importance of eating well, of exercising, and of self-esteem.

MAKEUP JEWELS

The most expensive lipstick in the world? Elleance's 18-karat gold one encrusted with diamonds, rubies, emeralds or sapphires, which goes for nine thousand five hundred to over twenty thousand dollars. The cost of the lipstick refills—in nineteen shades: a mere hundred dollars.

RUMOR OF THE MONTH

. . . Mikhail Baryshnikov is always the subject of rumors. One—that he was designing a line of exercise clothes—turned out to be true; another—that he was making an exercise video—wasn't. Now, we hear he's working on a fragrance. . . .

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law & women

Supreme Court victory for working women . . . the truth about child support. BY MARIANNE TAKAS

COLLECTING CHILD SUPPORT—WHY UNCLE SAM WON'T HELP

Two out of three American fathers not living with their children don't pay any child support, and one-third of all female-headed families live on income below the poverty line. Yet, until recently, the services needed to collect child support from delinquent parents seemed permanently out of reach.

In 1984, Congress passed the landmark Child Support Enforcement Amendments (CSEA), increasing funding for government enforcement services, promising free or low-cost collection for all single-parent families, and effectively requiring states to pass tough collection laws. To many families the law, passed during the heyday of "gender-gap politics," seemed to be a dream come true.

Three years later, the promises of the CSEA have yet to be fulfilled. According to Carolyn Kastner, president of the National Child Support Enforcement Association, many of the law's crucial provisions have not been widely implemented. "One of the major victories of the 1984 Amendments," she says, "was the requirement that states advertise their child-support collection services and make them available to all families in need—not just those receiving welfare payments. Today, only seven states are actually providing this service."

Indeed, a strengthened enforcement system, not yet a reality, may already be in danger. The proposed 1988 federal budget would reduce by $146 million the funds available for child-support enforcement. The cuts would specifically reduce federal reimbursement of states' administrative and computer expenses, and eliminate all grants for collecting support from out-of-state parents—the type of parent most difficult to trace.

It is ironic that these cutbacks will prune a program with a proven track record for fiscal soundness. For every dollar spent by the Office of Child Support Enforcement, about three dollars in child support has been collected. Under the proposed cutbacks, fewer single-parent families would be likely to collect child support, more would live in poverty, and more would be forced to turn to state welfare offices for help.

WHO'S PROTESTING NOW

Nonviolent civil disobedience—in the form of demonstrations, sit-ins, and so on—has long been an important factor in American political life. The term itself was popularized by Henry David Thoreau, whose 1849 essay "Civil Disobedience" argued that if citizens refused to pay taxes, governments would be unable to wage war.

Today, women and men across the country are engaging in illegal sit-ins at weapons testing sites, CIA offices, and other federal buildings. Some, noting that military spending eats up 29 percent of the federal budget, refuse to pay all or part of their taxes. Others, like members of the well-known Clamshell Alliance, organizer of repeated protests at New Hampshire's Seabrook Station nuclear power plant, have brought issues of environmental safety into the public debate.

Civil disobedience can result in criminal prosecution, and those who risk arrest try to use the court system to voice their concerns. Their legal defense is "necessity"—the need to commit a minor illegal act to prevent a greater wrong. If allowed by the judge, a person using a necessity defense can introduce evidence of the pressing wrong. President Carter's daughter Amy, for instance, arrested during a sit-in at a University of Massachusetts campus building where the CIA was recruiting students, successfully used the necessity defense to present and publicize her views.

A different kind of civil disobedience practitioner is Jean Holladay, a nurse, grandmother, and recent convict (she served six months for damaging a nuclear warhead): "Our only hope for survival is the nonviolent resistance to violent policies. For me, writing a letter is not enough. Civil disobedience is a form of expression and a way of giving that involves one's whole self."

SAYING "YES" TO AFFIRMATIVE ACTION

Diane Joyce and Paul Johnson had a lot in common. Both had experience, both were well qualified, and both wanted the same job: a promotion to dispatcher at the transportation agency where they worked. Johnson scored slightly higher in a rated interview, but agency rules said that any applicant from the top tier of candidates could be chosen for the position. Joyce was selected, owing in part to the employer's voluntary affirmative action program, designed to bring qualified women into high-paying, male-dominated positions.

This past spring, in the landmark case of *Johnson v. Transportation Agency, Santa Clara County, California*, the United States Supreme Court upheld Joyce's promotion—and her employer's affirmative action program. Widely hailed as a victory for working women, the case is significant in several respects.

Because affirmative action is a remedy for past discrimination, most cases have involved employers who, after a proven history of discrimination, were ordered to recruit and hire qualified women and/or minorities. Employers without a proven history of discrimination were not legally required to institute affirmative action plans even if their work force was largely segregated.

In *Johnson*, the employer, a public agency without a known history of discrimination, voluntarily instituted a plan that allowed gender to be considered in hiring or promoting qualified women. While the Supreme Court's decision to uphold the plan doesn't make such a policy mandatory, it will help employers, unions, and women's rights groups who want to negotiate similar programs.

Equally important, the case marks the first major affirmative action case by a Court many feared would be hostile to the rights of women and minorities. Ever since Chief Justice Rehnquist was chosen to lead the Court last summer and Justice Antonin Scalia was appointed to his seat, observers have watched for a swing to the right. Although Rehnquist, Scalia, and the usually moderate Justice Byron White dissented, the six remaining Justices not only upheld but extended affirmative action law. (Of course, the nomination of Robert Bork—not yet confirmed as we go to press—introduces a new variable. Bork has written that he finds the principle of affirmative action unconstitutional.)

The Court's leadership in this area is perhaps all the more timely in light of recent studies showing that many state courts themselves discriminate against women. A twenty-two-month study of the New York State courts, for example, found that women were often not believed when they testified, and faced judges who often minimized or failed to understand their basic needs. The Supreme Court's *Johnson* decision, showing both understanding and intolerance of gender discrimination, provides a hopeful counterpoint.

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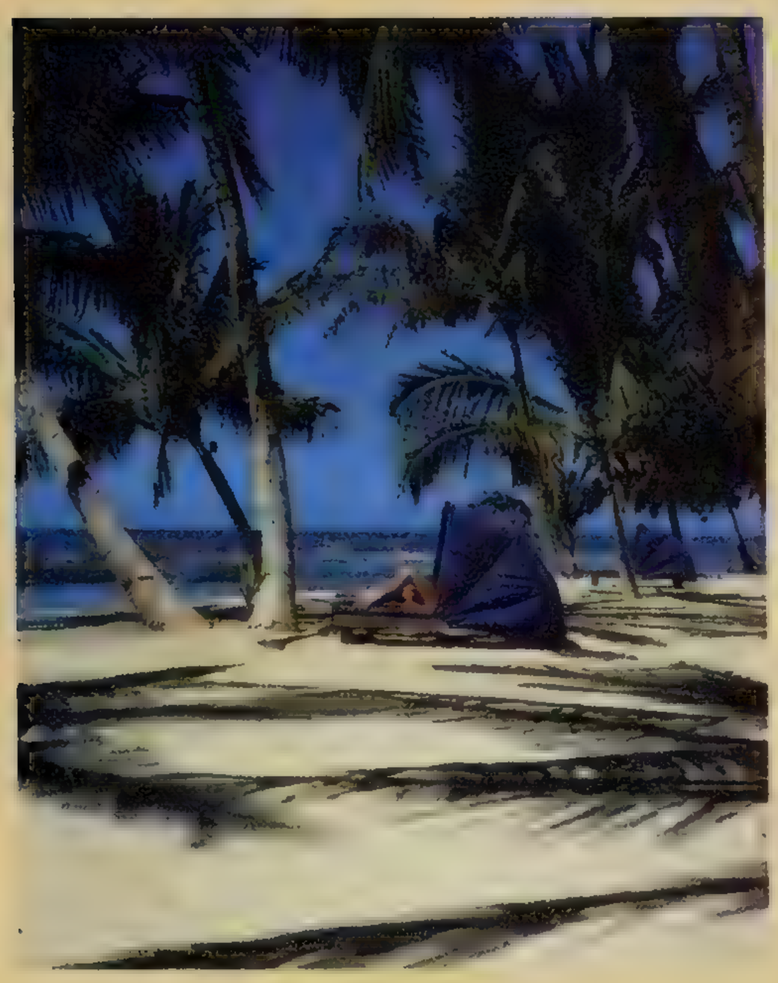

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PEOPLE ARE TALKING ABOUT...

French Kiss

France's latest ingenue is, well, angelic

Is this the face of virtue? Is this the way morality looks? At least two directors must think so, since in her first two features Emmanuelle Béart, who is just twenty-two, has been cast as a goody-goody. In her biggest hit, Claude Berri's *Manon of the Spring*, she plays a shepherd girl who stages a miracle to avenge her father's death. In a new American film, *Date with an Angel*, she plays the angel, of course, but a silent one, which is a pity, since she doesn't get a chance to use her excellent English.

Béart's beauty is a form of purity, that's for sure. Her bones are fragile, her skin is lit from within—and anyone who's seen her sporting nude in a pond in *Manon* knows her body is womanly and as fresh as flowers at dawn.

Emmanuelle Béart: Not as innocent as she looks

Manon is the sequel to Berri's *Jean de Florette*; together they count as the number three and four box-office hits of the last twelve months in Paris. Based on the Marcel Pagnol novel, the films compose a family saga as rich as a garlicky bouillabaisse—a stew of avarice, intrigue, passion, and revenge in the Provence countryside fifty years ago.

To get the part of Manon, Béart had to try out against two hundred other women. Curiously, all three of the stars finally selected—Yves Montand, Daniel Auteuil, and Béart—were born and brought up in the South of France where the action is set.

For Béart, this provincial world was stifling. "I needed some oxygen," she declares. At age fifteen, she took off for Montreal. There she learned her accentless English. And there, she indulged in wide-eyed people-watching. "I'm shamelessly curious about other people. I'd like to look into their lives, their houses—I suppose voyeurism must be part of being an actress. French people are fairly . . . uptight. But Canadians and Americans are incredibly open. At first, I thought the openness and generosity were superficial, but now I'm convinced they're real."

How open is she about her life? Is she single? Married? She smiles. "Let's just say I'm not single and I'm not married. I need love in my life to steady me for what's a pretty unstable career. I don't want to study acting; I'm working with my instincts. I like learning by doing. I also like making my own money."

With her angelically sweet seriousness and baby-doll voice, she adds, "I hope people aren't shocked to learn I have a lover despite my virtuous screen image. In France, you know, we say, *L'habit ne fait pas le moine*—which means 'A habit doesn't make a monk.'" —EDMUND WHITE

"Zero"'s Gertz, Downey, and McCarthy

L.A. YAWN

Less Than Zero is a great big freeway

A tactful synopsis of Bret Easton Ellis' best seller *Less Than Zero* might be the Brat Pack on smack; a less tactful one would peg it as a depressing chronicle of L.A.'s super-rich kids as they casually abuse drugs, sex, MTV, and each other. But the studio saw a film in it—not another *Sid and Nancy*, something more commercial. Their recipe for success: hire director Marek Kanievska (*Another Country*), tone down the sex, tone down the drugs, play up the redemption angle. (For fans of the book who are keeping score, say goodbye to the snuff film at the beach party, the naked runaway tied to the bedpost, the homosexual prostitution, and the bisexuality leitmotif.)

Commercial also meant making the book's main characters more sympathetic; to say that they are not likable is to be generous—it's hard to decide what they need more, a month in detox or a good spanking.

Jami Gertz, who had just played a vampire in *The Lost Boys*, was understandably concerned about audience identification as she prepared for her *Zero* role as a drug addict-debutante. "Face it," she said, "these are not kids my friends back in Chicago will know. These kids have the best clothes, the best cars, the best drugs—so what's the problem, right?" Andrew McCarthy (*St. Elmo's Fire*), the hero of *Zero*, has no such qualms. He sees its theme as universal. "Kids are kids, they're all confused. These kids have the same problems as other kids. It's just that their lives are so extreme, the place they live in so peculiar."

Anybody who's read the book knows that having a hero at all is a major departure from the source. McCarthy clarifies: "Unlike Clay in the book, in the movie, when my character returns home to find his friends in trouble, he tries to save them." —BOB ROE

("*PATA*" *continued on page 82*)

Top: BERTRAND MARIGNAC. Hair and makeup: Francois Jouer/Faces, Paris. Details, last pages. Bottom: JOHN CLIFFORD.

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(*Continued from page 76*)

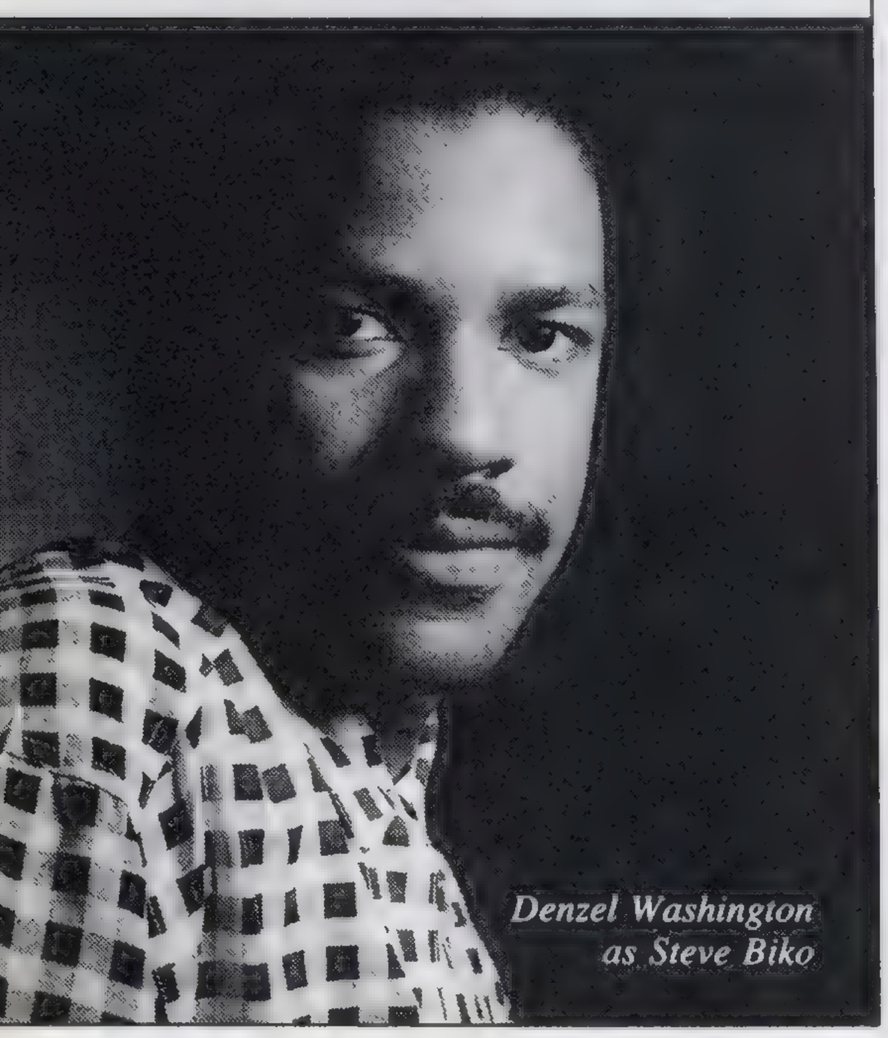
BIKO

Kline and Washington "Cry Freedom" in South Africa

The Star

Denzel Washington (*A Soldier's Story*) is earnest and noble as Dr. Chandler on TV's *St. Elsewhere*. But his role in *Cry Freedom*, he says, gave him what he calls "a lesson in going against the grain." That's because director Richard Attenborough urged Washington, thirty-two, not to play South African black activist Steve Biko as a saint: "He encouraged me to find the warmth and humor in the character," Washington says. The director's advice paid off. Washington's Biko has an ironic wit and a playful side: he loves to dance with the women. He's charismatic without being lofty—an accessible, rousing hero.

—MARGOT MIFFLIN



Denzel Washington as Steve Biko

The Movie

When Sir Richard Attenborough (*Gandhi*) tackles the large subjects that perturb his liberal conscience, his films are marked by an odd combination of elephantine gravity and surface glossiness. *Cry Freedom*, his new epic on South Africa, is lumpy, high-minded, and didactic as it leads us through the evils of apartheid, but gathers force in a rousing second half, when it turns into an exciting cat-and-mouse adventure story and an immensely moving tribute to the men who have died for the cause of black freedom.

Steve Biko (Denzel Washington), a charismatic young black man and an advocate of peaceful opposition to apartheid, was one of those figures whose passing seems in retrospect to have closed a door. His eloquence as a leader of the Black Consciousness Movement was muzzled by a government ban, then silenced altogether when he died a martyr's death in 1977. One of the souls he touched and transformed was that of Donald Woods (Kevin Kline), the affluent editor of a liberal newspaper who came to question the degree of his own commitment, and the government's, to undoing the evils of apartheid. Woods wrote Biko's story and then, when hounded and banned by government forces, fled to England. There, he published the book that told the world what was happening in South Africa, which along with a later memoir forms the basis for this film.

Washington's passionately intelligent Biko and Kline's probing, questing Woods are superb—black and white demigods who nevertheless register the tones and habits of their different milieus. Kline, greying, and fluent in the tricky Afrikaans accent, and Washington, who plays Biko as precocious without seeming too removed from his roots, suggest men with a strong enough sense of self to make the leap of faith into each other's trust. So great is their magnetism that we can't help wishing their scenes together weren't quite so stodgy, so full of consciousness-raising rhetoric. The narrative juices don't really start flowing until after Biko's death, when Woods smuggles his book out of the country, making his getaway by dressing as a priest. Woods and his family fly out of Africa against a backdrop of jungles and plains that, from time to time, ring with a chorus of tribal voices—The Sound of Black Music.

Attenborough seems to realize that after Biko's death the white man's story threatens to eclipse the black power sermon. To fill the void, he inserts scenes of Biko on the witness stand that belong in the first half of the film. And he saves his most stirring moment for the end of the movie—a restaging of the 1976 march of Soweto schoolchildren, which was intended as a nonviolent protest and ended in a bloodbath. In one of those large canvas scenes at which Attenborough excels, masses of schoolchildren swarm toward the camera, singing, dancing, then dying.

Attenborough's tendency is to enshrine the noble rather than question their nobility. As with *Gandhi*, he never ponders the downside of sainthood here, or wonders what it is that turns Woods into a man who will risk his and his family's lives, and give up his friends, material comforts, and country for an idea. But, then, *Cry Freedom* is less a psychological study than a hymn to the power of two voices against the juggernaut of despair that is South Africa.

—MOLLY HASKELL

Biko's mission: the healing of the black self-image

The Books

To coincide with the release of *Cry Freedom* this month, Holt is reissuing the book that inspired the film, Donald Woods's *Biko*—an affecting personal tribute to Steve Biko, and a reasoned, uncompromising attack on the Afrikaner Nationalist government. Woods surreptitiously wrote *Biko* (originally published in 1978) while he was under a strict banning order, and smuggled the book out of the country in a dramatic escape with his family. The book charts Woods's transformation from a rather self-congratulatory white liberal to an outlaw who risks literally everything to bring Steve Biko's story to the free world.

Much more compelling than Woods's own daring saga is his portrayal of Biko both as friend and political dynamo—the man who irrevocably altered the

(*Continued on page 90*)

Center: CYNTHIA MOORE. Groomer: Rudy Calvo. Bottom: MARK PETERS/Black Star

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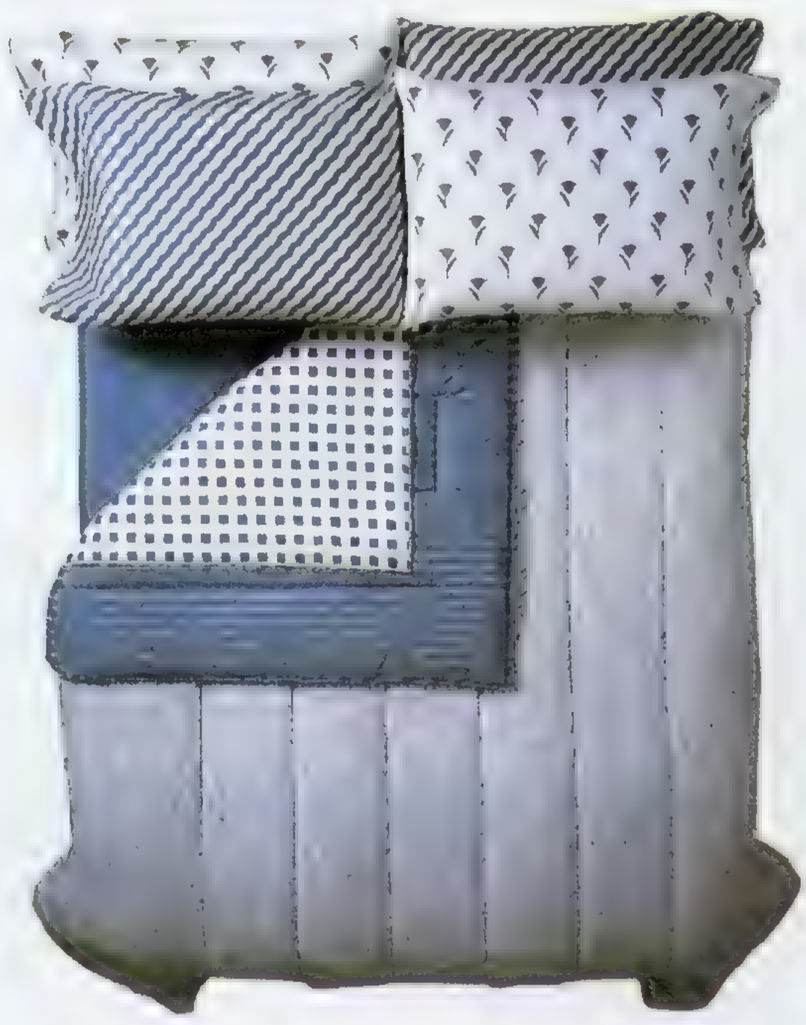

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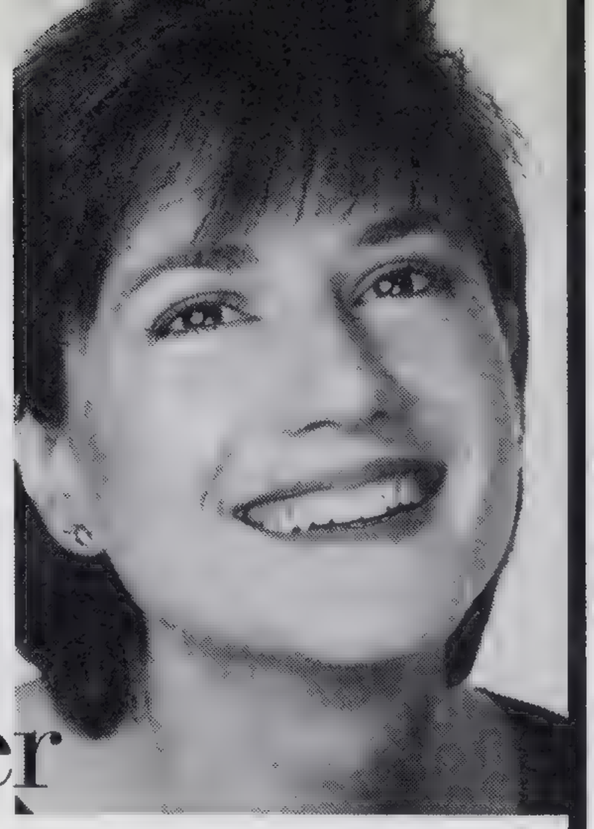
PEOPLE ARE TALKING ABOUT...

(*Continued from page 82*) consciousness of South Africa's blacks at a boiling point in their country's history. Biko made psychology the basis for fighting oppression. He reasoned that, far more than military strength, it was the government's control of the black self-image that most effectively blocked the path to freedom: "The most potent weapon in the hands of the oppressor is the mind of the oppressed." And this is Biko's vision of his nation's future: "We are aware that the white man is sitting at our table. We know he has no right to be there; we want to remove him from our table, strip the table of all the trappings put on it by him, decorate it in true African style, settle down and then ask him to join us on our terms if he wishes."

Also out this month is *Filming With Attenborough* (Holt), Woods's ponderous account of the making of *Cry Freedom*. For younger readers, Woods's *Apartheid* (Camden Press), with illustrations by Mike Bostock, leads us briskly through three centuries of South Africa's troubled history.

—DAVID DENICOLO



Day of the Hunter

Holly Hunter's first big movie role was Edwina Huckett, the dogged little cop turned baby-napper in the yokel comedy *Raising Arizona*. She played Ed with a flat Southwestern twang and deadpan face—save for her eyes which glittered with wild baby-lust—and was praised as one of the delicious surprises of last year. Hunter turns Washington yuppie in James Brooks's *Broadcast News*. "She's the first woman bureau chief," says Hunter. "Everything in her life fits very neatly"—until she becomes the centerpiece of a chummy triangle made up of an anchorman and a newswriter played by William Hurt and Albert Brooks, respectively.

Hunter, twenty-nine, is a small, precise woman from Conyers, Georgia who got her start with Beth Henley, playwright-amanuensis of winsome, sociopathic Southern belles, starring in her *Crimes of the Heart*, *Miss Firecracker Contest*, and *The Lucky Spot*. The minute *Broadcast News* wrapped, Hunter went "home" for her summer vacation, singing with a country/western band in a Greenwich Village club.

—DEBORAH MASON

THE RIGHT SNUFF

William Friedkin, director of *The Exorcist* and *The French Connection*, is no slouch when it comes to violence. Now, in *Rampage*, he takes on both the death penalty and the insanity plea. Michael Biehn (*right, above*) plays a young D.A. who's as scrupulous, and as square, as Clark Kent—the kind of man who gives his wife's hand a squeeze in church. Alex McArthur (*left*) is his nemesis, the seedy serial killer who believes his body requires a steady supply of fresh blood. How he obtains it, you wouldn't want to know.

Biehn is a lawyer's son with tasseled loafers and dangerous eyes, a combination that enables him to play both Steve Canyon heroes like Sigourney Weaver's comrade in *Aliens* and genuine creeps like the slasher in *The Fan*. McArthur is a polite farm boy who looks like a California biker. Madonna noted his shaggy sexiness in *Desert Hearts*, and cast him in her video *Papa, Don't Preach* as her child's father. The *Rampage* role was more demanding. "To play such a terrible character," says McArthur, "I had to open up doors most people keep closed all their lives. It took me a long time to get over him."

—D. M.

(PATA continued on page 98)

Top RUEDI HOFMANN. Hair and makeup: Pam Geiger. *Bottom* MATTHEW ROLSTON. Grooming: Wendy Ann Rosen/Cloutier. Details, last pages

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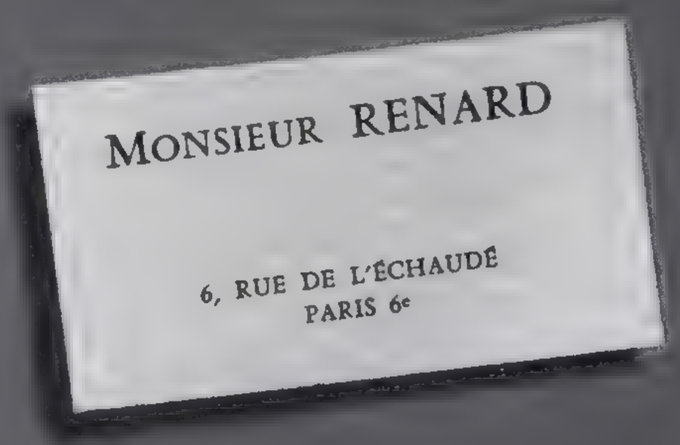

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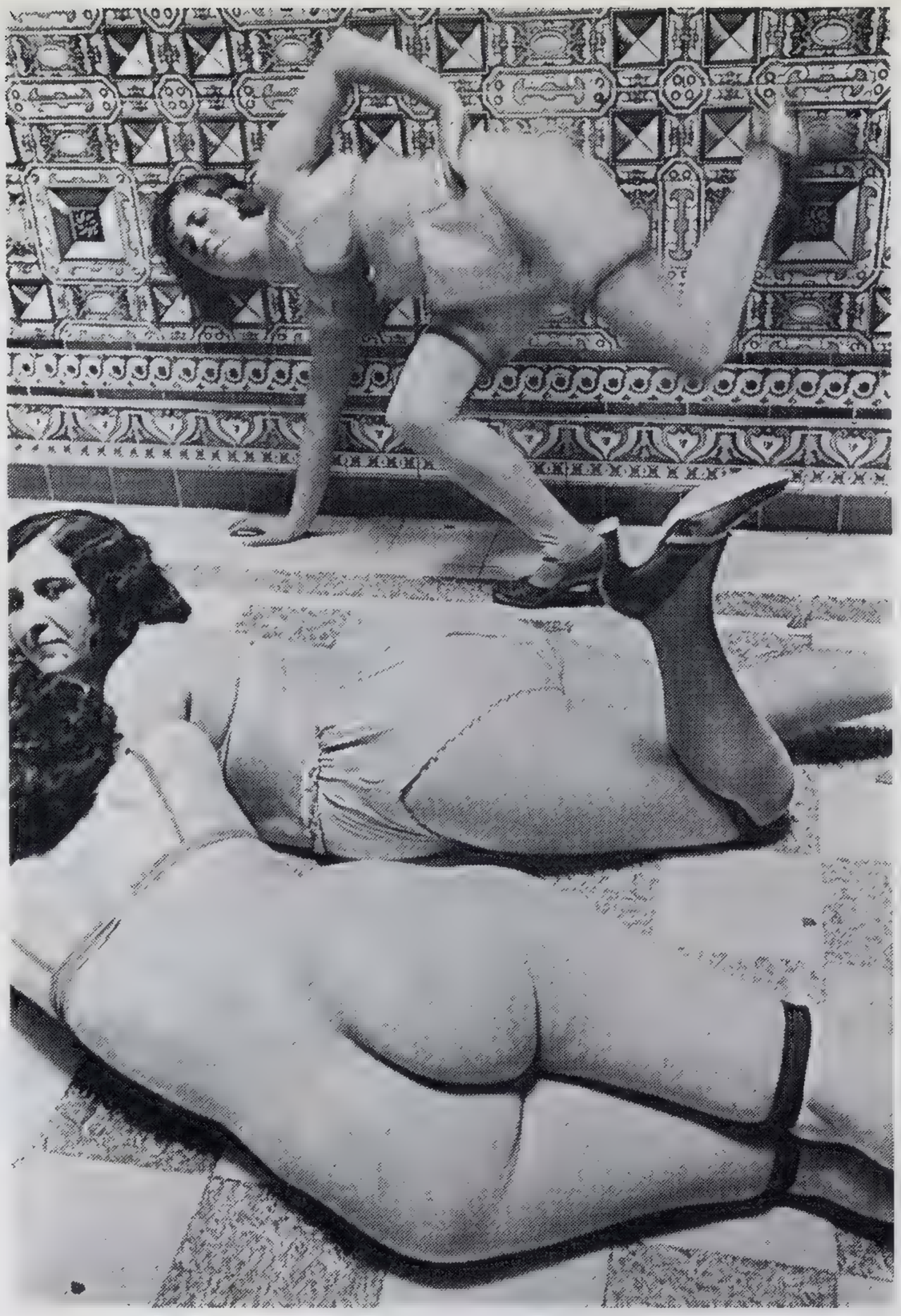
(Continued from page 90)

Candide Camera

When Peter Galassi, the high-energy thirty-six-year-old Curator of Photography at New York City's Museum of Modern Art, organizes a show, he invariably gives a twist to his subjects. His latest project, *Henri Cartier-Bresson: The Early Work*, focuses on the seventy-nine-year-old photographer, one of the acknowledged masters of the medium. But, as Galassi is quick to point out, the Cartier-Bresson showcased at MoMA isn't exactly the photo-journalist most people know. "Familiarity," Galassi writes in the catalogue, "breeds inattention, perhaps more often than contempt."

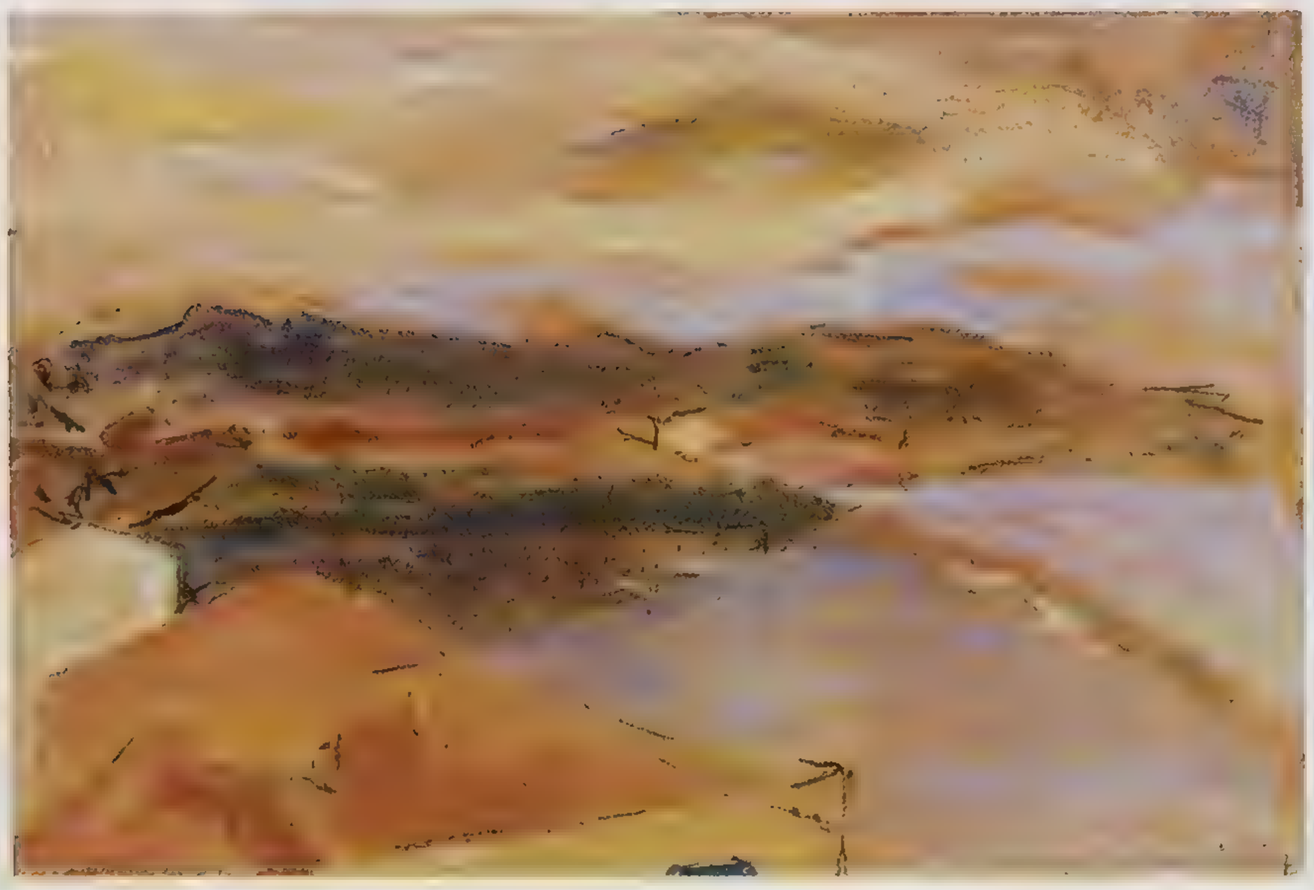
Galassi, in his selection of eighty-seven photographs, most of them from 1932-1934, shifts our attention away from the easily recognizable Cartier-Bresson to works that are virtually unknown; they reveal Cartier-Bresson as less a reporter in pursuit of the essence of everyday life than as a poet with a camera, drunk on pure sensation. His photographs are as lyrical as haiku.

In his essay, Galassi brings us to the primal period of Cartier-Bresson's life in photography, the international Surrealist movement of the 'thirties. He endears us to this handsome fellow who rejected a career in his well-to-do father's textile business in favor of the life of the streets, where he snapped the passing scene with the new, easy-to-use tiny Leica. Paris, Madrid, Mexico City, New York—Cartier-Bresson moved effortlessly from one interesting locale to another. Along the way he met the American expatriates Harry and Caresse Crosby; worked in film with Jean Renoir; felt the impact of Max Jacob, Man Ray, André Breton.



Top: Copyright © HENRI CARTIER-BRESSON, Collection, Museum of Modern Art, New York/Gift of the photographer; bottom: © HENRI CARTIER-BRESSON, courtesy, Arnold Herstand & Company

Paris, Madrid, Mexico City, New York—Cartier-Bresson moved from one interesting locale to another, a poet with a camera



Top right: From The Early Work, Cartier-Bresson's "Alicante, Spain," 1933. Above: The photographer as painter, "Cannes," 1967

But one element in the photographer's artistic makeup that has long been underestimated is his involvement with painting and drawing. As Galassi points out, Cartier-Bresson had studied painting seriously before turning to photography; he has always drawn, and since 1973 he has pretty much given up the camera. To accompany the MoMA exhibit, the Arnold Herstand Gallery in New York City mounted a show including many of his landscapes from the 'seventies and 'eighties. These freely brushed scenes of Provence in the sun and Paris in the snow come from the heart of French landscape tradition.

When Cartier-Bresson snapped his unforgettable images of whores and kids and old men and people darting through the streets, he may have imagined a kind of anti-landscape; certainly he was in rebellion against the history of traditional landscape painting. But like many artistic rebels, he knew his enemy well. So well, indeed, that he finally embraced it, made it his own. The young man with the Leica has become, half a century later, an old man with a paintbrush. It's the kind of unexpected plot twist you'd expect to find in one of Cartier-Bresson's own ever-surprising photographs. —JED PERL

At MoMA through November 29th, *Henri Cartier-Bresson: The Early Work* travels to Detroit, Chicago, San Diego, Houston, and Ottawa.

("PATA" continued on page 106)

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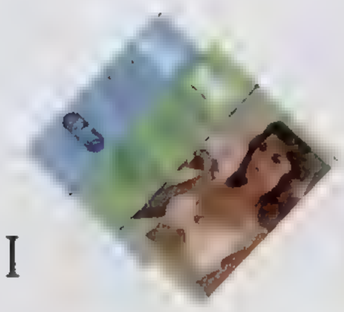

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PEOPLE ARE TALKING ABOUT...

(Continued from page 98)

Pop Virtuoso One of England's most lyrical classical musicians lets loose

Since his uncommonly tender account of the soulful Elgar Violin Concerto surfaced two years ago, Nigel Kennedy's keen musicianship has been impressing the critics. So, too, his concern for fresh repertoire. He has brought his expansive lyricism to the much-loved Tchaikovsky Violin Concerto, for instance, recording it with the underplayed Chausson "Poem." Next, his propulsive Bartók Sonata for Solo Violin appeared—a formidable work uniquely paired with Kennedy's arrangement of another 'forties "classic," Ellington's suite in "Black, Brown and Beige."

But this past summer Kennedy may have confused classical buffs with the moody colors of *Let Loose*, a rock-improvisatory album that he and keyboardist Dave Heath co-composed. It features keyboards, guitar, and assorted wind instruments, with Kennedy on Guadagnini, Stradivarius, and electric violins. "Writing rock music really helps me," he says. "Being involved in compositional techniques yourself makes you appreciate the techniques of the classical composers."

Kennedy looks closer to fifteen than thirty, and enthusiasm rocks across his Brighton speech. He favors second-hand suits belted with a silk tie; "cool" is his favorite word. The son of a piano teacher and a cellist, he won a piano scholarship to the Yehudi Menuhin school in Surrey at seven; soon after he switched to violin, and Menuhin and jazz violinist Stephane Grappelli became his role models. At sixteen, he moved to the highly regarded Juilliard teacher Dorothy DeLay, whose class at the time included Cho-Liang Lin and Shlomo Mintz. The young musicians are close friends: "Shlomo's on my soccer team," says Kennedy, who divides his year between apartments in New York and London.

Until recently, Kennedy was playing over one hundred classical dates per year, mostly in the U.K. As his reputation has grown, he's been able to choose fewer, more prestigious engagements. He's also had time to cut a single with Paul McCartney. "It was thrilling. I learned a lot, especially not to overcomplicate. The things Paul and George Martin [the former Beatles producer] liked the best were always my simplest, strongest efforts."

Nigel Kennedy: his favorite word is "cool"

Kennedy isn't letting his classical efforts slide. Next month, with Andre Previn and the Royal Philharmonic Orchestra, he finishes recording the Walton violin and viola concertos, scheduled for release in February 1988.

And as his recordings of Vivaldi's "Four Seasons" with the London Chamber Orchestra makes its way into stores, Kennedy hopes to start production on a video of the popular classic. "I've already written the script, and it will be outrageous. It won't be me in tails with the camera focusing up my nose. You might not even see me much—or the violin." What about the orchestra? "Nah," he laughs, "they're not pretty!" —LESLEY VALDES

LIP SERVICE Good lovin' from The Cure and Terence Trent D'Arby

With Dr. Seuss frizzed-out hair and a slash of bright-red lipstick on a chalky white face, **The Cure**'s Robert Smith, twenty-nine, is one of rock's most intriguing singer/songwriters. "I like to think that we offer an alternative" is how Smith puts it. Originally lumped with British gloom-and-doom bands like The Smiths or the now defunct Joy Division, The Cure has broken through in the U. S. And they've done so by building a large concert following, not depending on the radio airplay crucial to most bands. Their gold double album (*Kiss Me Kiss Me Kiss Me*) and their sellout tour this past summer are encouraging signs to those who like their rock romantic, tinged with psychedelia, and occasionally even upbeat. "We used to play despondent music," says Smith. "But before that we were a pop group, and now we're a pop group again. I like change."

...The new soul glamour boy **Terence Trent D'Arby**, twenty-five, has a voice like a young Smokey Robinson. His moves are reminiscent of Michael Jackson's. His debut album, *Introducing the Hardline According to Terence Trent D'Arby*, went to the top of the charts in England, his adopted homeland. Born and raised in Florida by a gospel-singer mother and pastor father, D'Arby (who added the apostrophe himself) says that as a child he'd sneak the radio dial to "anything that wasn't gospel." The hard line according to D'Arby, who hits the U.S. with his album and a tour this fall: "I'm absolutely brilliant, if I do say so myself."...Mick Jagger liked guitarist **Vernon Reid** and his band, Living Colour, so much, he went into the studio with them to produce two songs, "Glamour Boys" and "Which Way to America." Reid is one of the first black guitarists since Jimi Hendrix to concentrate on hard rock rather than rhythm-and-blues or funk. Along with his bandmates, Reid, twenty-nine, has attracted a strong following on the New York City club circuit, and just signed a major record deal. "In the 1950s and '60s rock 'n roll was really integrated," he says, "but now, 90 percent of it is perceived as white music. One of my victories has been my coming to terms with rock —it's my birthright." —LISA ROBINSON

("PATA" continued on page 114)

D'Arby: "I'm absolutely brilliant, if I do say so myself"

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PEOPLE ARE TALKING ABOUT...

(Continued from page 106)

SOMETHING WILD The Joffrey re-creates Nijinsky's notorious *Rite of Spring*

A notorious piece of work, *Le Sacre du Printemps* caused a near riot at its premiere in Paris in 1913. The combination of Stravinsky's dissonant, fiendishly difficult score and Vaslav Nijinsky's "primitive" choreography so scandalized its audience that impresario Serge Diaghilev had to step from the wings and call for silence before the Ballets Russes could continue—all those pagans with turned-in legs and stomping feet lurching about the stage shook the world's perception of classical dancing. Nijinsky's ballet survived only a handful of performances. He left no notes; the work deemed by critical consensus as the first modern dance was given up for lost.

Now, nearly three quarters of a century later, the Joffrey Ballet brings this prophetic dance back to life (through November 22 at NYC's City Center Theater). Artistic Director Robert Joffrey, with researcher Millicent Hodson and art historian Kenneth Archer, spent years conducting interviews with members of Nijinsky's family, spectators at that historic 1913 performance, dancer and choreographer Leonide Massine, and Marie Rambert, the doyenne of British ballet.

Rodriguez: 'Nijinsky would have loved her'

The Joffrey's re-creation features Beatriz Rodriguez as the sacrificial virgin who dances herself to death. Nijinsky would have loved Rodriguez. Her small powerful body, ferocious energy, and radiant dark features telegraph intelligence to the uppermost balcony. A perfectly volatile Kate in John Cranko's *The Taming of the Shrew*, she has the requisite abandon for the Chosen One's dizzying jumps, turns, and fantastic about-faces.

Here is a magnificent effort, pulling together everything that is known of the original. The decor, copied directly from Nicholas Roerich's surviving sets and costumes, works with Stravinsky's hypnotic music to breathe life into the choreography, convincing us that this is Nijinsky's masterpiece just as it was conceived. —LISE FRIEDMAN

Tears Gone By Marianne Faithfull at 40

I'm always going to be slightly addicted to romance," says Marianne Faithfull of her powerful, almost painfully personal new album *Strange Weather* (Island). This devotion is apparent in the songs Faithfull selected to record—vintage compositions of sorrow and loss once performed by such classic artists as Billie Holiday, Bessie Smith, and Leadbelly, along with like-minded newer tunes by Bob Dylan and Tom Waits. But other, stronger addictions resound in the background of *Strange Weather*—Faithfull's long-time relationship with Mick Jagger and The Rolling Stones, as well as two decades of dependence on alcohol and drugs which inform her raspy voice and raw, scarred delivery.

"I had twenty years of hitting bottom... yeah, I hit a lot of those," Faithfull says. After her heart stopped as the result of an overdose last year, she entered a treatment program, left New York City for a quieter life in New England, and dedicated herself to music. The result is an affecting, stunningly cohesive album that reflects a newfound self-acceptance.

"Using other people's songs was an illusion that worked," says Faithfull. "It produced a sense of detachment that was quite unreal, in that the songs sound like I could have written every one of them. So I pretended that I wasn't exposing myself, when in fact I exposed more than ever. How *could* I let all that show?"

Ironically, the song on the album that reveals the most about Faithfull is the new rendition of her 1964 hit "As Tears Go By." The last time she sang it she was just seventeen, "quite pretty, a lovely, lovely little girl," she says, who had never made a record before. She cut it surrounded by the song's authors—Mick Jagger, Keith Richard, and their manager, Andrew Loog Oldham. Although she remembers feeling "invisible, like I wasn't really there."

"The early record of 'As Tears Go By' was very inappropriate," she says. "Forty is the age to sing it, not seventeen. Do you remember how it goes? 'Doing things I used to do/ They think are new.' "—RORY O'CONNOR

("PATA" continued on page 120)

Faithfull: unbroken Englishwoman

Top: HERBERT MIGDOLL. Bottom: DEBORAH FEINGOLD/Outline Press

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PEOPLE ARE TALKING ABOUT...

("PATA" continued from page 114)

Out on a Limb

The Bucket Dance Theatre is about personal risk

Like any dancers in a modern company, the members of Garth Fagan's Bucket Dance Theatre have a common language—their choreographer's. Fagan's language, in the great modern-dance tradition, is a hybrid—a mixture of the rhythmic articulation of African, West Indian, and American-black dance with the long-held lines and the tension of ballet and classic modern dance.

But the glory of the language lies in the way Fagan's dancers bring it alive onstage. What strikes one first in a Fagan dance is its climax—the ensemble leaps that hang in the air, the flung barrel turns, the dancers streaking across the stage. What strikes one a second later is the quietness—the long arching phrases that fold into reflectiveness, stretch into sensuality, and suddenly release the dancer again into the compelling stream. The handsome, exotic, completely concentrated Bucket dancers move as if they were born speaking Fagan's language, and they love the feel of it in their bodies.

This kind of personal involvement by the dancers in the choreography is no accident. Seventeen years ago in Rochester, NY, Fagan, then thirty, gambled on the raw talent he found among the "disadvantaged" teenagers he was teaching, and started a company. He invented methodology, choreography, and dancers all at the same time. But he didn't make an ensemble of look-alikes: almost every Fagan dance has solos in it—not formal "variations," but impromptu *cries du coeur* that well up out of the mass and subside back into it, like the solos in a jazz composition. There is Steve Humphrey's reggae solo in *Never Top Forty* (1985); there is Bit Knighton's noble African solo in *From Before* (1978).

"A composer has to know the instruments of his orchestra," says Fagan, a big, laconic man, born in Jamaica, who usually wears a ring-sheathed ponytail and some kind of colorful cap. His newest work, *Passion Distanced*, could be an ode to one of those "instruments." The first half of the dance is performed alone by the long-limbed, tensile soloist Norwood Pennewell, twenty-eight. For almost twelve minutes, to a baroque violin cadenza, Pennewell, wearing a shiny black jumpsuit with a space-age jeweled belt, moves through an eccentric dance monologue that explores doubt, panic, and painful, quiet resolution.

The loose-shouldered lope, the straight-in-the-air leaps, the crouched, swimming balances have been seen before on Fagan's stage, but they are offered with a new range of nuance, and a new emotional transparency. If this dance is what it seems—a re-creation of Fagan's personal odyssey—he has never revealed so much of himself, nor trusted one of his dancers so completely. Garth Fagan's Bucket Dance Theatre will perform at New York City's Joyce Theater November 3-8.

—ELIZABETH KENDALL

WATERLEWD As the title of ABC's upcoming miniseries assures us, *Napoleon and Josephine: A Love Story* is no history lesson. Armand Assante and Jacqueline Bisset, heights adjusted accordingly, star in what promises to be the latest exploitation of the *Dynasty* formula—oil fields replaced by battlefields, of course. Co-executive producer Bernie Sofronski, whose credits include *Mussolini: The Untold Story* (familiarly known as "Lifestyles of the Rich and Fascist"), has found a home with historical romances that ignore historical reality. Replete with over four thousand period costumes and locations in France, Morocco, and England, the "epic saga" cost $16 million—slightly less than Napoleon's campaign. —JEFFREY SHERMAN

("PATA" continued on page 126)

Top: PHILIP BURKE. Bottom: ABC Television

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PEOPLE ARE TALKING ABOUT...

(Continued from page 120)

Blair Brown as Molly Dodd

TV for the Hip and the Listless

Molly Dud and Private Eyestrain

Josh Brolin and Michael Woods in "Private Eye"

In the past, there was PBS for solid, journeyman craft, but the rest of TV you watched for good, crummy fun. Now, something has happened—serious commercial TV. *Miami Vice* and *Crime Story* are witty, stylized examples of what taking television seriously can, and ought, to do. But with *Private Eye* and *The Days and Nights of Molly Dodd*, two utterly different new shows on NBC, we have entered the decadent mannerist slide.

Molly Dodd has been hailed as an innovative breakthrough. It has been noted that Jay Tarses, the producer who created the much more interesting *Buffalo Bill*, will not use a laugh track. The man is a marvel. Perhaps there is nothing to laugh at. *Molly Dodd* is a self-important sitcom that mistakes humorlessness for integrity. It is about an earnest woman (played by the doughy Blair Brown) who briskly does nothing and calls it liberation. *Molly Dodd* is Mary Tyler Moore with no joy.

Molly's life seems to consist entirely of Being Independent. She's divorced, plagued by wistful memories of her preposterous saxophone-swinging ex-husband, so what's a girl to do? Dally in her New York City apartment with her mom or her girlfriend gossiping about what a girl's to do, that's what. Molly doesn't really work (her job as a jingle writer was too oppressive, so she gives piano lessons to little TV brats); her friends and family are stock sitcom appendages; and her life is finally no more interesting or authentic than Donna Reed's. At one point, this savvy city gal of the 'eighties works herself into such a lather of humiliation at the idea of seeing a shrink that you think this must be *The Donna Reed Show*. And yet the show has a self-congratulatory air, perhaps because Molly is unhappy and proud of it.

We are meant to be impressed by the visual style, too. In one episode, a surrealistic dream sequence—about her unconsummated affair with an Orthodox Jew—appears quite suddenly, which certainly is unusual for television (though not for any other medium). But the sequence itself is artistically banal—tired and pretentious, a dusty novelty.

PHILIP BURKE

Private Eye, another self-conscious creation, this time of Anthony Yerkovich's (he was partly responsible for *Hill Street Blues* and *Miami Vice*), is a detective series that yanks strings from not one, but two nostalgia decades—the noir 'forties and the gyrating 'fifties, set at the cusp, when rock 'n roll was just ascending the throne. Full of glossy violence like *Miami Vice*'s, sentimental and humane like *Hill Street*, *Private Eye* is the perfect package. But that's all it is—a hip, knowing package. When you shake it, it doesn't rattle, it doesn't roll.

The pilot is extremely violent, but without being threatening—just good old TV chases with extra blood spattered about. Jack Cleary (played by Michael Woods), the taciturn L.A. ex-cop who was set up by the mob and thrown off the force, talks like Clint Eastwood and has a pet puppy with three legs. His partner (Josh Brolin) is a menacing duck-tailed greaser with a pure and noble soul. The show is not boring, but it plays so many angles with so little conviction. In *Crime Story*, the 'fifties details are alarming monuments to excessive naïveté and its creepy underside. In *Private Eye*, the hairdos are simply a look; everything is decor.

Both these shows rely on an upscale audience's desire for sophistication and significance—TV you don't have to be embarrassed to admit you watch. But what we're getting is earnest affectation. —CATHLEEN SCHINE

("PATA" continued on page 134)

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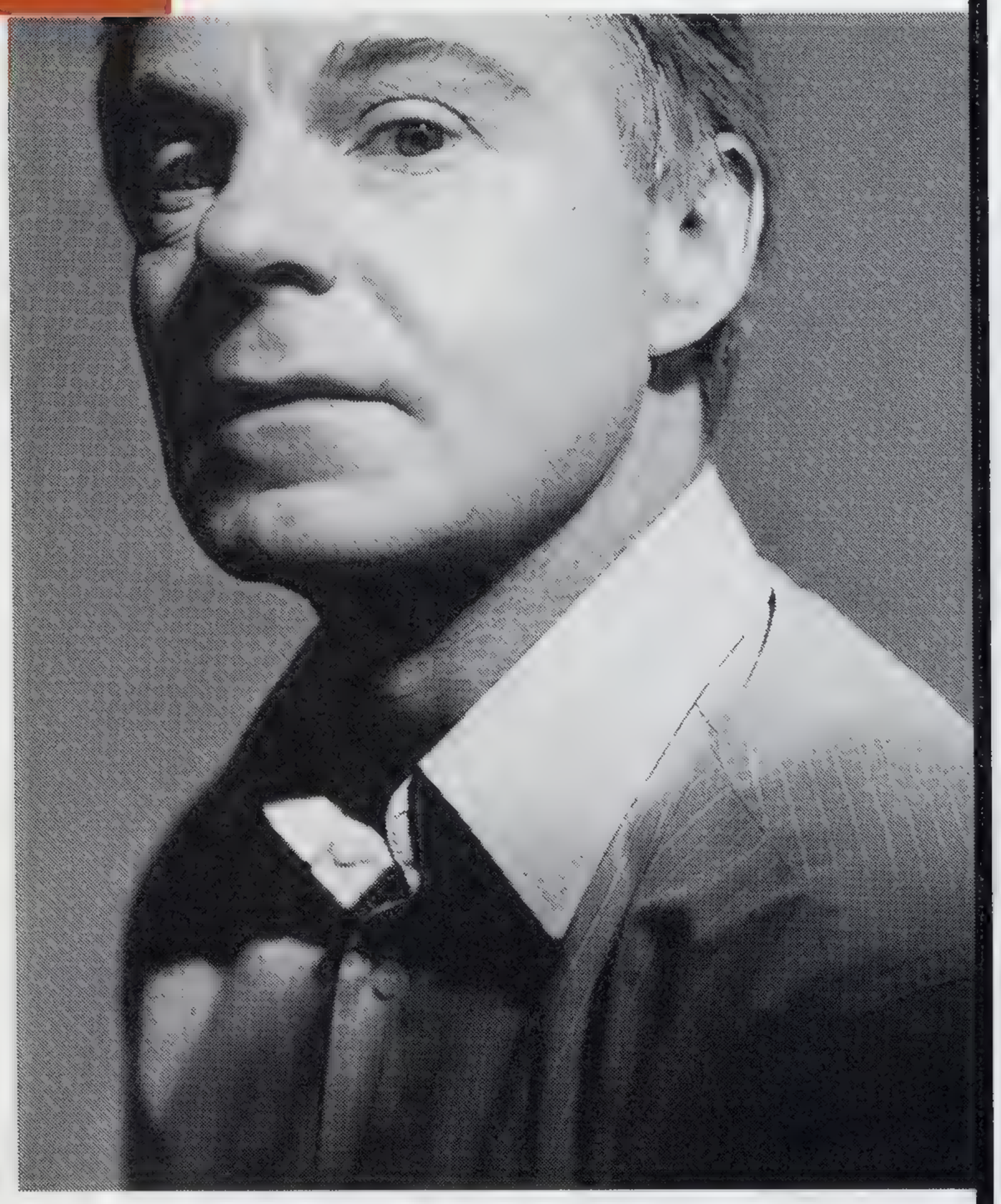
PEOPLE ARE TALKING ABOUT...

(Continued from page 126)



I, Jacobi

One of Britain's best makes heroes of big-time losers

Although Derek Jacobi is one of Britain's finest classical actors, his greatest success has come from two deeply unconventional enterprises. The first was *I, Claudius*, which was basically a highbrow TV soap opera that, Charlton Heston has admitted, served, most improbably, as the format for *The Colbys*. "Just an everyday story of a Roman imperial family," insists Jacobi, who played the eccentric, stammering, and—in a world of Caligulas and Neros—relatively kindly emperor.

Jacobi's other peculiarly successful, or successfully peculiar, venture, coming to Broadway this month, is his impeccably gauged performance in *Breaking the Code*, a stage biography by Hugh Whitemore (*Stevie* and *Pack of Lies*) about a wildly unlikely hero.

Alan Turing was a mathematician who cracked the apparently inpregnable "Enigma" code, helping the Allies win World War II. He was also gay. His naïveté on the second score got him arrested during what Jacobi calls the "Dark Ages of the 1950s." In 1954, he killed himself, with typical inventiveness, by eating an apple he had sprinkled with cyanide. The play's large chunks of arcane numerical exegesis go down like candy, owing to Jacobi's skillful and intensely lovable portrayal—even though he admits that he finds math "incredibly difficult."

At forty-nine, Jacobi is still elfin and youthful (a fact he deplores), with a candid, friendly manner. His modesty is hyperbolic and legendary. The story runs that during his eight years with Britain's National Theatre, Laurence Olivier, who then led it, chided the young actor for being too self-effacing in his curtain calls.

Most of his best parts have been high achievers who were also losers, men with great integrity but also a certain guilelessness and vulnerability. Jacobi agrees that, yes, there is something in that, that he also has trouble dealing with life. "I can cope with the unreality of the theater—perhaps because I know the ending. I think I like acting because I'm so much better at it than I am at real life." —VICTORIA RADIN

ANDREW MACPHERSON. Grooming Tracey Gray/Smile Management

Transatlantic Greed

Caryl Churchill's *Serious Money* is bracing satire

The Big Bang in the City of London's financial market last year exploded leisurely life styles there. (Breakfast meetings and seventy-hour weeks are now the norm for thrusting young traders.) It also sparked Caryl Churchill's *Serious Money*, a comedy in verse that had English yuppies and lefties alike flocking to the Royal Court Theatre last spring, and now to the West End. Opening this month at New York City's Public Theater, the show is a saturnalia of gleeful greed, that American export that Brits have lapped up like Coca-Cola. There are many knowing laughs at insider-trading jokes in this cut-and-*shtup* satire, which concludes each act with a hallelujah chorus in praise of darling Mrs. Thatcher and The Great God Mammon.

Daniel Webb and Paul Moriarty play corporate killers of differing transatlantic styles. As the upstart Corman, a vulture bent on taking over the incompetently managed Albion company, Webb is a boiling kettle of amphetamines, hastily spraying obscenities over anyone in his way. (Love and women in *Serious Money* are generally four-letter words, and the first-act finale song, written by Ian Dury of The Blockheads, is utterly unquotable.) As Zackerman, the more accomplished Yankee entrepreneur, Moriarty is a real sweetheart, padding about and counseling common sense ("There are guys that blow out, sure, stick too much whitener up their nose/Guy over forty's got any sense, he takes his golden handshake and goes/Because the new guys are hungrier and hornier/They're Jews from the Bronx and spivs from California").

The jargon of wheeling and stealing—leveraged buyouts, risk arbitrage—sometimes gets a bit too dense for the dialogue, and the plot is a million-piece puzzle that doesn't quite fit, but *Serious Money* is a bracing, ballsy play about a subject that can use all the satire it can get. As Corman's PR woman, counseling him to get involved in a sex scandal, says, "There's ugly greedy and sexy greedy, you dope/At the moment you're ugly, which is no hope./If you stay ugly, God knows what your fate is/But sexy greedy *is* the late 'eighties." —RHODA KOENIG

BLACK IRISH

Eugene O'Neill's ghost lives in all his plays—vigilant, brooding, heartbroken, just a few feet into the darkness backstage. Now "The Face of Genius" at the Museum of the City of New York coaxes the image of America's greatest playwright into the light. O'Neill fought violently with his domineering father, suffered an attack of tuberculosis, lost a son to suicide, and was ravaged by alcohol. His mother openly blamed her morphine addiction on the pain she experienced during his birth. In the centennial year of that birth, this exhibition is a poignant reminder that in his life and in his art, O'Neill struggled to forgive but could never forget. —*D. DeN.*

Jackie Mason

Jews and Gentiles, from soup to nuts

Once upon a time, during the golden years of Ed Sullivan, Jackie Mason was a borscht-belt comic who was very funny and mildly successful. Now, as he says, he's art. He's also funnier than ever and extremely successful in his one-man show, *The World According to Me!* An album has been made of the show, and it's as funny as albums get.

Mason isn't an insult comic like Don Rickles; he's more like a light Lenny Bruce. He manages to attack everything and everyone, including Jews, Gentiles, Reagan, and Beverly Hills. But his adorable chuckle makes it all good-natured: "My best friend is a guy half-Jewish, half-Italian. If he can't buy it wholesale, he steals it." His one-liners are all in context—brilliantly crafted routines that build to laughter-filled crescendos. Most of the show's second half is devoted to the differences between Jews and Gentiles: "The only people who never *(Continued on page 142)*

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PEOPLE ARE TALKING ABOUT...

(Continued from page 134)

had cockroaches are White Protestant American Gentiles. You know why? There's no food in the house. How much can a cockroach drink?" His silliest premises end up making perfectly good sense: "Movies should reflect reality 'cause that's the essence of truth. Movies should reflect truth, and everybody has sex. I keep wondering, everybody also has soup. How come I never heard anyone say, I'm too tired, forget the soup."

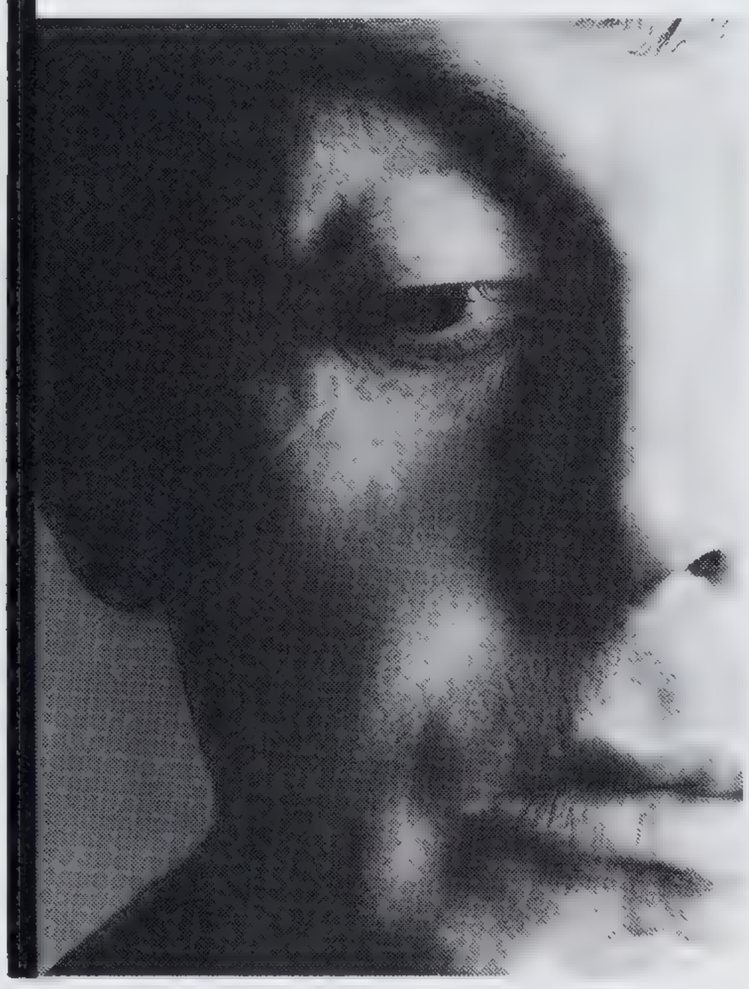
It may surprise people that Mason is knowledgeable about politics, but mainly he's just plain funny: "I always loved Richard Nixon. You know why? I love a crook who really knows his business."

Comedy is having a heyday at the moment; there's a new batch of talented performers on television and in the clubs. Jackie Mason has been around thirty years. His delivery is old-fashioned. His subjects are timeless. New Wave he isn't. He invokes the past, and he makes us feel warm all over. What more could we ask for? Maybe a nice piece of cake?

—ASHLEY FEINSTEIN

MOD MAX **Wet from a swim, a man lies on the beach, grains of sand clinging to his fingertips. In Max Dupain's sensuous "Sunbaker," 1937 (*below*), Australia's preeminent photographer captures the moment when hot sun dries cool skin. Concerned with more than just "that moment," the image also celebrates the magnificence of form. Muscular shoulders, metamorphosed by an odd perspective, become black rocks set against a white sky. The clarity of line, the attention to light and shadow, evident here, distinguish his best images, most of which were taken in the 'thirties and 'forties. A retrospective of Dupain's work—spanning fifty years and including nudes, industrial buildings, Australian landscapes—will be at the Staley-Wise Gallery in New York City from November 6 through December 5, 1987.** —DANA COWIN

ROYAL FLASH ***Stills*** **(New York Graphic Society), the most recent book by Lord Snowdon, accentuates this British master photographer's versatility. Whether taking a formal portrait of the Royal Family or a snapshot of an Israeli soldier walking down the street, doing a fashion spread for Vogue or a character study of a celebrity like Paul McCartney (*below*), Snowdon bestows importance on his subjects. He seems to encourage them to direct their own dramas, to put on airs or undress themselves for the camera. One startlingly honest picture of British actor Bob Hoskins catches him naked behind bars up to his chest (the bars are really an upended garden chair), with a wary look fixed on his face. Though Snowdon constantly experiments with different styles and subjects, his body of work is consistent in its authority and its grace.** —D.C.



Top: Copyright © SNOWDON, 1987. Bottom: MAX DUPAIN

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SHAPE-UP NOW

News for bicycling buffs . . . fitness in a kit . . . exercise for actresses, artists

Biking is fast becoming a popular alternative to running, and a question frequently asked by cyclers: should one stretch before biking the way one does before running? The answer is yes. The best to do: leg stretches. . . . The city where everyone bikes—Davis, CA—has twenty-eight miles of bike lanes, even bike "police." . . . For women, bikes are now custom-designed to fit their smaller shapes (from Georgena Terry; 716/385-6398). . . . Prefer a stationary bike? Bally's Lifecycle is now available for home use. Need incentive? Cyclevision offers video "bike tours" of Vermont, Yellowstone, etc.

HEALTHY READ

Although more and more people continue to jump on the fitness bandwagon, there's still a noticeable lack of good reading on the subject. A book that makes fitness fun? "The Good Health Kit" (Henry Holt and Company) covers the basics—providing solid information on diet, nutrition, stress, and exercise via pictures that "move," charts, dials, quizzes, and an exercise-to-music tape. It's one of the neatest ways to learn about fitness.

Exercise heaven: SoHo Training Center, NYC, where artists and actresses such as Isabella Rossellini, Ellen Barkin, and Keith Haring, who designed SoHo Training's "muscle" T-shirt, *left*, all work out.

Top photo, MIKE REINHARDT; center, RYUZO MASUNAGA; bottom, LISA CLARK
VOGUE, November, 1987

Puffy Eyes. Crow's Feet. Help is in sight!

Eyes talk. Don't let them tell… they speak without words, too often revealing the secret of your age. It's no wonder as delicate eye contours face constant aggressions. Even the most innocent expressions—including squinting, blinking, and smiling—take a toll. Stress and fatigue, application and removal of eye makeup, all add their own damaging effects. The need for special attention becomes clearly evident—visibly urgent!

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BEAUTY Q&A

Puffy eyes: causes, cures . . . are body wraps safe? . . . fast, at-home pedicure tips

Q I often wake up in the morning with puffy eyes. What can I do about them?

A Among women, the most common cause of temporary eye puffiness is premenstrual water retention. "Water retained because of monthly hormonal changes can collect near eyes and appear prominent when a woman first awakens," says Paul Vinger, M.D., assistant clinical professor of ophthalmology at Harvard Medical School. "On nights prior to a period's onset, it may help to elevate the head by sleeping with an extra pillow; the force of gravity alone can reduce puffiness."

Getting up earlier than usual can give puffiness necessary time to go down. Applying cool compresses—cloth-wrapped ice cubes, even slices of refrigerated potatoes or cucumbers—can help to constrict blood vessels around eyes, reducing puffiness. (A neater way to do this: Aqua-Pac eye mask, which can be refrigerated.)

Persistent puffiness that does not improve within an hour after rising and/or is accompanied by pain, redness, tenderness, or occurs only in one eye can signal a medical problem and should be brought to a physician's attention.

Q I've been hearing a lot lately about "body wraps." What are they? Do they really rid the body of toxins?

A Body wraps, now offered at more and more spas, vary from mud treatments to various herbal wraps in which a body is encased in sheets soaked in herb solution and covered with heated blankets for several minutes. "These treatments can be terrifically relaxing and pleasant," says Wilma Bergfeld, M.D., head of clinical research, department of dermatology at The Cleveland Clinic Foundation. "However, they cannot rid the body of toxins; a body takes care of that only by urination, excretion, evaporation, or vomiting."

Many body wraps help to hydrate dry skin, especially if followed with moisturizer. Others such as "plastic" wraps, touted for weight loss, only lead to water-weight loss though heavy perspiration. "By not allowing perspiration to escape, plastic wraps can cause the body's core temperature to become too high, resulting in heat exhaustion, faintness, and a feeling of sickness."

Some women—prone to feelings of claustrophobia—can be a bit unnerved by a wrap that "binds" limbs against body. Anyone with an existing skin condition or medical problem such as hypertension or active asthma also should avoid body wraps. If you have a tendency to allergies, "Make sure if mud is used that it is sterilized to remove all organisms," says Dr. Bergfeld. "If you at any time feel too hot, uncomfortable, or ill, stop the treatment."

Q I love the look of a professional pedicure, but I prefer to do mine at home. Any guidelines?

A The mistake most women make with an at-home pedicure is not allowing enough time to do a good job, says Diane Young, owner of the Diane Young Salon in NYC, and consultant for Dr. Scholl's, Inc. "Set aside an hour, about once every two weeks. That includes a fifteen-minute soak in a soapy foot bath to soften nails and feet, careful nail trimming and filing. Leave a full half hour to dry polish."

Another common mistake: overzealous nail trimming and cuticle cutting, which can lead to ingrown nails and infections. "Unless cuticles are growing up over the nail, it's best to leave them alone," says Lawrence A. Norton, M.D., associate clinical professor of dermatology, Boston University School of Medicine. "Toenails should be clipped straight across just at the end of toes; use a metal clipper that won't leave sharp nail edges." If metal tools are shared, they should be boiled before use; orange sticks should not be shared.

Winter's dry air is another hazard. "Dry, cracked skin can serve as an entranceway for bacteria or viruses such as warts," says Dr. Norton. "Apply moisturizer after a bath to minimize dryness and cracking." One way to maximize moisturization *and* pamper feet, suggests Karen Shorter, executive vice president of Studio Cosmyl, Coral Gables, FL: Apply cream to feet; cover with plastic bags and warm towels or a heating pad for a few minutes. Relax.

VOGUE, November, 1987

POISON IS MY POTION

le nouveau parfum et Bath & Body Essentials par Christian Dior

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DRIVING STYLE

Test-driving the new Jaguar . . . saving your car from acid rain . . . Mustangs—built for speed . . . BY DAPHNE DAVIS

JAGUAR—STATE-OF-THE-ART SENSUALITY

The redesigned 1988 Jaguar XJ6 is this year's sexiest luxury sedan, combining slinky, racy good looks with comfort, status, and the convenience of an automatic transmission. Drivers who revere the car's sleekness and coordination, its super-creamy, noiseless drive are raving over the new shape of the XJ6's back end. Slimming down the rear has almost but not completely eliminated the slalom-like sway of previous '80s models. At the same time, the new back end gives the Jaguar a roomier trunk with better storage allocation—the sensual can also be practical.

This year, the cars come in brighter, more exciting colors—brilliant black paint with black leather interior (the chic, if heat-absorbing, combination right now), crimson exterior with mulberry leather within, or British racing green with black leather, for example—plus burled-wood detail, a sun roof, and three shatterproof vanity mirrors (one is in the glove compartment). The first new Jaguar sedan in eighteen years has "gone GM" by offering climate and cruise control as standard features. The price, $43,500, is more than the XJ6 cost a year ago. Somewhat disappointingly, the new Clarion sound system has only six speakers. Jaguar executives take note: eight speakers are the minimum for wrap-around sound in any sedan, much less one as wide as this.

Jaguar's new six-cylinder aluminum-alloy engine, with four valves per cylinder (more efficient than the typical two), outperforms its predecessors, but the car still accelerates more slowly than many cars with a comparable engine. By generating less heat, the new engine should cut down the internal and electrical problems that have plagued past Jaguar models and, despite a 90 percent approval rating, drew complaints from owners. Now, dealers will be equipped with the company's brand-new Jaguar Diagnostic System for identifying electrical problems.

A driver can wallow in the 1988 Jaguar XJ6 sedan's blend of the technological and the luxurious. The front bucket seats have eight positions plus a separate knob to adjust lumbar support, making it possible for a small person to drive without straining the spine. The sedan's state-of-the-art anti-lock brakes prevent skids and swerves on wet roads. The Pirelli P5 tires are practically an extension of the suspension. It's so like Jaguar to place an extra tire in the trunk, already mounted, rather than a tacky and useless inflatable or spare.

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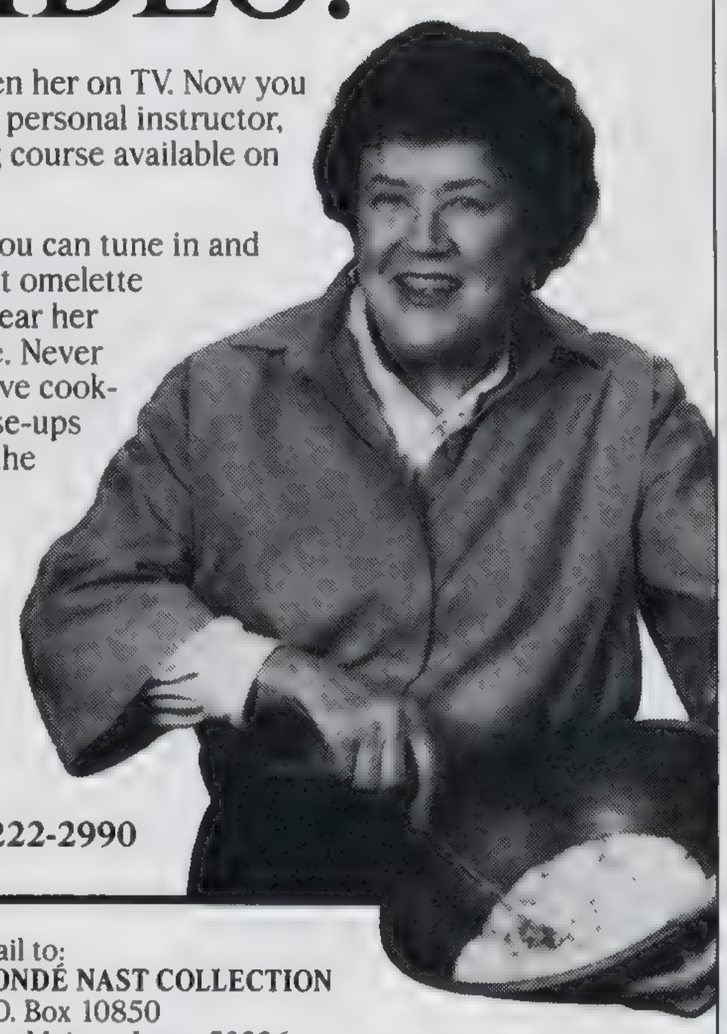

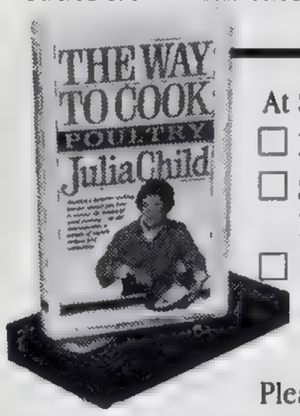

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TO SOOTHE DRIVERS' BACKS

Most driver's seats are not styled with the comfort of the smaller female frame as a priority. According to James Keene, M.D., associate professor of orthopedic surgery at the University of Wisconsin in Madison, uncomfortable seating produces more unhealthy pressure on the lower back than standing does. Adjustable orthopedic seat cushions provide an inexpensive and therapeutic source of relief. They weigh as little as five pounds, so they are easily totable from car to office to home. The cushions have a control mechanism in the back that adjusts firmness for the lumbar region. Acting like a shock absorber, the steel-spring bottom cushion provides lower back support. This combination of cushions significantly decreases pressure on the spine and helps to curb the stiffness and muscle strain some people report to be "acute" after long drives or after exercise class, stretch workouts, and certain sports—in particular, aerobics, tennis, and racquetball. Priced from $75, the portable seats are available at car boutiques.
(Continued on page 162)

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"The Teves electronic anti-lock braking system is available on the Troféo. During hard braking, brake pressure corrects as conditions require, providing smooth, anti-lock braking power."

"By designing the rear suspension with fiberglass uni-springs instead of conventional leaf springs, we achieved remarkable weight distribution in the turns. Cornering is extraordinary."

"The leather-panelled buckets are Lear Siegler. They're equipped with adjustable back and side supports to enhance passenger comfort."

"Troféo's dual tail pipes are more than a sport feature. They work to reduce backpressure, which increases horsepower."

"The car is so well-built, the powertrain is warranted for 6 years or 60,000 miles, and outer-body rust-through protection is up to 6 years or 100,000 miles."

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DRIVING STYLE

(Continued from page 160)

LICENSE PLATES—GET THE MESSAGE

For better or worse, vanity plates have multiplied faster than baby boomers in alligator polo shirts. The trend in status ID auto tags is away from individual names and celebrity associations. Decidedly in: slogans, symbolic phrases, and messages reflecting the owner's profession, marital state, social rank, emotional identity, character traits, or financial position. Among topics, the driver's occupation rates first, love and money tie for second, and personality is last, according to my highly unofficial poll.

WASH-AND-WAX ENVIRONMENTAL PROTECTION

Acid rain, best known as the nemesis of mountain lakes, can also eat into a car's paint, causing irreversible damage to its finish. The round white spots left by acid rain (AR) deposits on a car's body come from oxides of sulfur and nitrogen—common air pollutants—that change chemically as they travel to earth in the form of snow, rain, fog, and dust particles.

Several brands of car shampoos, including Rain Dance and Simoniz II, claim to alleviate the effects of acid rain by coating the car's surface with polymer sealants, according to the International Carwash Association. If you live in an area with a severe acid rain problem, the Association recommends washing your car at least once every ten days. For best results, never wash an automobile with protective soap in the sun—any time of year—or when the exterior is hot.

MUSTANG MUSCLE

The Mustang GT, with its 225-horsepower engine, top speed of 145 miles per hour, and $12,800 to $17,000 price, could easily be called "bargain sports car of the year." The impressively designed hatchbacks and convertibles have big V-8 engines, making them fast and fun to drive. If you floor the gas pedal, the engine doesn't make funny noises or die; instead, it is rejuvenated by raw power. Acceleration is exciting at 0-60 in 6.7 seconds, one of the fastest times you can find in a car that costs less than $20,000. Braking, however, is merely average: when traveling at 60 mph, the car needs 168 feet to come to a full stop.

The Mustang satisfies many serious drivers' requirements for a "performance" car. On a straightaway, the car blasts off, and the steering keeps the car in control. On corners, the car handles well enough that the driver can accelerate through the turn. The Mustang doesn't drift; all in all, it is very responsive to the driver. You don't have to be a speed maniac to understand why a car with muscle and good control can make driving more pleasurable.

A popular option for the Mustang hatchback is a louvered sunshade for the rear window that cools the car's insides—which are unusually capacious owing to the "split-fold" rear seat, one side of which can be lowered to accommodate both cargo and a passenger in the back. Perhaps because they are so practical, hatchbacks are somewhat more popular than the zippy, rather feline-looking convertibles.

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Injectable The end of

Take a good, close look at these photos. The face belongs to Sunny Griffin, a 47-year-old mother, building contractor, and former TV correspondent and model. These photos were taken before and after injectable collagen treatments. As you can see on the left, Sunny was very attractive to begin with, but in the picture on the right, her face looks even better—more relaxed. Lines have been erased or diminished.

You probably know that collagen is the natural protein that cushions and supports the skin—and that it weakens as you get older. This in turn causes wrinkles. Although creams help keep your skin soft and supple, and surgery can remove excess skin, the only method specifically designed to eliminate wrinkles is injections. With injectable Zyderm® and Zyplast® Collagen, your doctor can actually replenish your own weakened collagen.

Over the last ten years, over 300,000 people have benefited from injectable collagen treatments. With occasional touch-ups, they've been able to maintain

Collagen. the lines.

their smoother look. Sunny is a good example. She didn't like those "little commas" at the corners of her mouth, her crow's feet, or the lines on her forehead. So she did something about them.

After a skin test, her doctor injected tiny amounts of natural collagen protein into the top layers of her skin. The office procedure took less than an hour, and improvement began immediately. By making injectable collagen treatments part of her skin care routine, Sunny's wrinkles have become mere memories.

The end of your lines begins by calling Collagen Corporation's toll-free number. We can provide you with the names of expert physicians in your area, answer questions, or let you listen to a taped interview of Sunny discussing her experience with injectable collagen.

Call us now. And we'll get right on the line.

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See next page for additional information. 8011-01-0787

(Continued from previous page.)

Additional information on injectable collagen for discussion with your physician.

For thousands of people, injectable collagen has provided a safe, nonsurgical option for the treatment of many skin contour problems.

As with any medical procedure, you should be aware of the safety issues and restrictions associated with Zyderm® Collagen and Zyplast® Collagen treatments. Although your physician will review these points at the time of your consultation, a summary is presented below.

Zyderm and Zyplast Collagen treatments are appropriate for most people; however, Zyderm and Zyplast Collagen must not be used to treat people who have had a reaction to the required skin test or who have previously had an allergic response to injectable collagen, people with a history of autoimmune diseases or serious allergic (anaphylactoid) reactions, and people who are allergic to lidocaine.

All medical procedures require caution. There is a possibility of experiencing a reaction related to the injection process itself. However, this does not mean it is necessary to discontinue treatment. For instance, any injection carries a potential risk of infection. In addition, mild bruising or a slight blush could occur at the injection site. If you have previously had facial herpes simplex at the site of injection, there is a chance that the injection process could provoke another herpes simplex eruption. Your doctor will, of course, act to minimize these risks.

During the process of administering injectable collagen, it is possible that the needle could be accidentally placed through a blood vessel. This is unlikely; however, if it should happen, it could result in a scab or scar formation or a temporary discoloration of the treated area.

As with other substances that are injected (particularly local anesthetics and steroids injected into the head and neck area or the extremities), there is a remote possibility of accidental injection of the material into a blood vessel. This could result in blockage of the blood flow and loss of circulation to nearby sites. Such an incident has occurred once to date in an estimated total of three million injections of Zyderm or Zyplast Collagen, resulting in partial loss of vision in one eye.

There have been infrequent reports of the injected collagen being visible in the skin, in the form of a small raised or white area at the treatment site, which may persist from a few weeks to several months. Also, some areas (such as compressed scars) resist precise placement of the material, resulting in a slight elevation beside the defect.

Extra care is required for certain people. Zyderm and Zyplast Collagen are used cautiously in people with histories of atopic or allergic reactions to other substances; their use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm and Zyplast Collagen are also used with caution in people who are receiving immunosuppressive therapy.

Treatment is postponed in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes or hives) or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or in infants or children has not been established.

For the more than 300,000 people treated since 1976, injectable collagen has proven to be very safe. However, a small number of patients (approximately one percent) have developed an allergic reaction after one or more injections. These reactions have consisted of prolonged redness, swelling, itching and/or firmness at some or all injection sites. Most have lasted between three and four months, but in some cases have exceeded one year.

Of the one percent of patients who developed an allergic reaction after treatment, one-half had an unreported or unrecognized response to the skin test. (With proper monitoring of the skin test, many of these reactions could have been prevented.) The remaining one-half of this group developed allergic reactions despite a response-free skin test.

An additional one percent of individuals have experienced symptoms similar to those of an allergic reaction, but which occurred periodically. Recent research has shown that some of these patients are allergic to bovine collagen.

In rare instances, formation of a scab and sloughing of the tissue at the treatment site have been noted which, in some cases, resulted in a shallow scar. Also, less than three per 10,000 treated patients have reported systemic complaints consisting of nausea, rash, headache, joint aches or difficulty in breathing.

Ask your physician about Zyderm Collagen and Zyplast Collagen treatments. He or she can best evaluate if treatment is appropriate for you, and can answer any additional questions you may have.

horoscope

BY ROCKIE GARDINER

November's Astrological Weather: This month we all have something to give thanks for as converging planetary forces allow us to zero in on things that really matter. In the first week, Scorpio doubles her power base by teaming up with Leo, of all people. After Mercury turns direct on the 5th, Gemini and Virgo gravitate toward intuitive Pisces and Cancer friends. Capricorn profits from doing business with energetic Aries and visionary Sagittarius. Libra, Taurus, and Aquarius iron out the wrinkles in their love relationships.

SCORPIO October 23-November 21 As the month begins, a powerful person may try to convince you that he or she has your best interests at heart. You may be deeply moved by this concern, but until rational Mercury meets your Pluto co-ruler on the 20th, you'll be too headstrong to listen to anybody's advice. As you see your personal finances improving in the last ten days, you could decide to expand an existing business or cancel an outstanding debt. But no matter how optimistic you may feel, this is not the time to start a new venture.

SAGITTARIUS November 22-December 21 While November isn't all fun and games, it is remarkably free of family and career pressures. Venus in your sign until Thanksgiving encourages you to pursue artistic interests as well as potential candidates for romance. Make sure, however, that a busy social schedule in the second week doesn't disrupt your creative output. An opportunity to expand your bank balance could come from the foreign-born person you meet the weekend of the 21st.

CAPRICORN December 22-January 19 You're able to influence your employer or a local politico as the month begins, but to safeguard your interests, avoid getting embroiled in the power struggle you see looming as the month ends. You should also rely on your foresight to guide you through family business or real estate matters that could show a profit by the third week. The course of romance flows smoothly until the 24th, when you'll want to trade sincerity and compassion for excitement and adventure.

AQUARIUS January 20-February 18 In the first two weeks, your political, religious, or academic points of view may dramatically influence others. Don't turn down any opportunity to travel or to otherwise broadcast your message during this period of high visibility. Although you'll feel relaxed and sociable during the last ten days, a friendship that forms will be neither casual nor inconsequential. If you've been at odds with a sibling, this is an excellent time to resolve your differences.

PISCES February 19-March 20 You might hear good news regarding a loan or an inheritance after Mercury turns direct on the 5th. Just be careful that you don't indulge all of the many extravagant whims you'll have this month. The practical career choices you've had to make during the past year begin to pay off around the 20th, when Jupiter in your money house rewards your conscientiousness. Show how much you appreciate your boss's steady support, but save your latest business proposal for the last week.

ARIES March 21-April 19 For the first three weeks, while your Mars ruler is in Libra, your partnership sign, your primary concern might be breathing new life into your marriage. By avidly pursuing a common interest, you and your spouse could stumble upon an unusual business opportunity around the 16th. Jupiter in your sign guarantees that you'll shine at a gala social event the weekend of the 21st; however, you'll be happier celebrating Thanksgiving with just a few intimate friends.

TAURUS April 20-May 20 The time to end an affair that has run its course or ask for a raise is in the first week, when the Taurus full moon heightens your self-confidence. Take care that you don't exhaust yourself trying to get rid of excess energy when you're prone to accidents in the second week. During the last ten days, as your Venus ruler aligns with Jupiter, you may be offered an excellent investment opportunity or be introduced to the most fascinating man you've met this year. *(Continued, page 172)*

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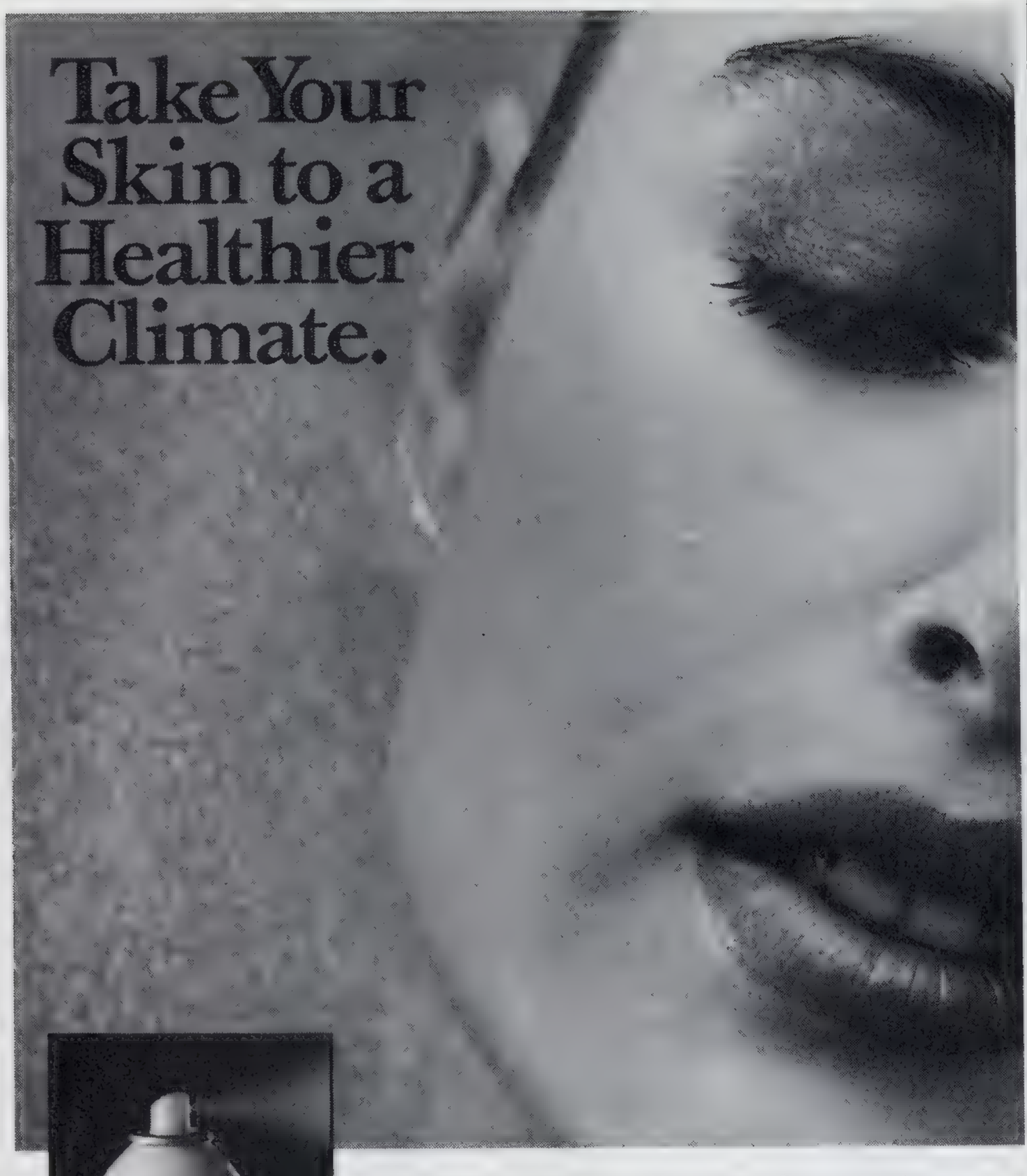

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HOROSCOPE

(Continued from page 166)

GEMINI May 21-June 21 Your powers of concentration return once your Mercury ruler moves forward on the 5th. However, too many casual social invitations could interfere with the enormous progress you could be making on your stalled creative project. The one event that you can't miss takes place the weekend of the 21st when Venus, in your sign of partnership, attracts an influential figure who can do wonders for your career. The financial advantages of this relationship will be immediately apparent—get a head start on your Christmas shopping.

CANCER June 22-July 22 To insure that Thanksgiving will be a happy occasion, spend the first ten days tactfully convincing competing factions of the family to bury the hatchet. In the third week, your longstanding friendship with an older person could lead to a more responsible position and greater status at work. You might also learn about a new treatment for a nagging health problem, or your efforts on behalf of the community may be recognized. That casual office flirtation intensifies in the last week.

LEO July 23-August 22 In the first week, you may discover that a sibling or roommate has been keeping a deep secret from you. Rather than brooding about it, or playing undercover agent, ask for the plain truth. During the last two weeks, as Jupiter and Venus protect your interests, obstacles standing in the way of a growing romantic involvement suddenly dissolve; entertainers and artists find the appreciative audience that they've been seeking, and the risk that you took in August proves worthwhile.

VIRGO August 23-September 22 Financial affairs that have been on hold for the past two weeks proceed without further delay soon after your Mercury ruler turns direct on the 5th. If your partner doesn't keep his promise on the 11th, try to be a little more patient because around the 20th, Jupiter, protecting your joint investments, provides ample means to resolve the matter to your satisfaction. Family responsibilities won't disappear, but the load will feel lighter—Thanksgiving may turn out to be surprisingly pleasant this year.

LIBRA September 23-October 22 You'll function best if you work independently for the first three weeks. Just take care not to overexert yourself on the 11th when Mars, in your sign, urges you to take physical risks you normally wouldn't. The weekend of the 21st is the perfect time to begin a vacation trip, have a party, or indulge yourself in entertainment and the arts. Your Venus ruler attracts two vastly different types—an older man whose advice and loyalty you can rely on and a stimulating younger person unlike anyone else you know. ▽

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YOUR BODY

NEW DIET ISSUES

Does alcohol increase risk of breast cancer? . . . calcium news . . . weight: what's "ideal." Here, an update

BY JANICE KAPLAN

We are bombarded lately with information on our health, often confused by research studies which may be contradictory. Doctors and other nutrition experts can't yet give the final word on many topics; some decisions must be our own, based on our own judgment and evaluation.

One example: Two recent studies show a link between alcohol and breast cancer. Researchers at Harvard Medical School surveyed nearly ninety thousand women and concluded that having one drink a day increased risk of breast cancer by 40 percent. A study from the National Cancer Institute found that three or more drinks per week increased the risk of breast cancer by 50 to 100 percent. Those statistics have been interpreted in a variety of ways and may not be as alarming as they sound. Experts suggest that for women between the ages of forty and sixty, the risk of developing breast cancer is about 3.3 percent and rises to 4.3 percent for a moderate drinker.

It's important to realize that "There are still a lot of unanswered questions," according to Arthur Schatzkin, M.D., Dr. P.H., senior staff fellow who led the research at the National Cancer Institute. "It may be that the effects accrue from drinking a certain amount at a particular age. The uncertainty means it's hard to make public health recommendations at this point." It's also not clear whether alcohol is simply one more risk factor in breast cancer or whether it compounds other risks—which include a family history of breast cancer, obesity, few or late first pregnancies (i.e., a woman in her thirties or older), and early onset of menstruation, and perhaps a high-fat diet. So, for example, the *Harvard Medical School Health Letter* suggests that when all factors are taken into account, alcohol is probably responsible for only 1 to 2 percent of all breast cancers.

Adding to the confusion: Other studies have shown that moderate drinking may offer some protection against coronary artery disease by increasing levels of high-density lipoprotein cholesterol.

Saxon Graham, Ph.D., professor and chairman of the Department of Social and Preventive Medicine, State University of New York at Buffalo, who wrote *The New England Journal of Medicine* editorial on breast cancer and alcohol, believes it's possible "to make recommendations for prevention even while continuing scientific inquiry." He advises women who are already at high risk for breast cancer to cut back on drinking. The bottom line: For women worried about breast cancer, alcohol consumption is one variable that can be controlled.

CALCIUM

When researchers suggest a nutrient may make us healthier, we often lose perspective and expect it to be a panacea. A good example: calcium, which has become the "mineral of the moment," with early studies showing that it may help to prevent osteoporosis, colon cancer, and high blood pressure. Many foods—from diet colas to breakfast cereals—are now being supplemented with calcium, and experts worry that we may be going overboard.

"Calcium is important, but it shouldn't be viewed in a vacuum," said Richard Rivlin, M.D., chief of the Nutrition Service at Memorial Sloan-Kettering Cancer Center and professor of medicine and chief of the Nutrition Division at The New York Hospital-Cornell Medical Center. "There are many other factors that contribute to bone strength—including exercising, not smoking, and not drinking alcohol."

While researchers believe that women begin losing bone density at about age thirty-five, some aren't sure if maintaining an adequate calcium intake will slow or reverse that process. What's clear: Any time the body is in negative calcium balance, and needs more than it gets from diet, it draws on the bones for daily metabolic requirements.

Most experts, in fact, now say that estrogen is far more important than calcium in preventing postmenopausal osteoporosis. "The evidence that calcium can be used to prevent osteoporosis is sketchy at best," said Barbara Drinkwater, Ph.D., research physiologist at Pacific Medical Center. Most research suggests that sufficient calcium may help to *(Continued on page 176*

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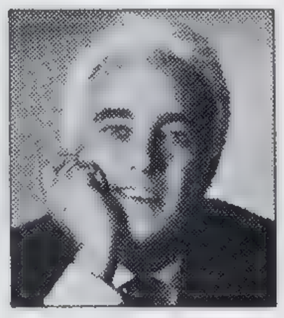

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(Continued from page 174)

maximize bone mass when you're young. Since aging naturally causes bones to thin, starting out with stronger bones may delay what experts call the theoretical "fracture threshold."

Whether or not postmenopausal women gain anything by taking calcium supplements is unclear. When your estrogen level has dropped, your ability to absorb and retain calcium also drops.

Some doctors recommend that women take calcium supplements even if they're not on estrogen replacement—on the theory that it can't hurt. Unless one is at high risk for kidney stones or has a high blood calcium level, there are no known side effects to taking a 1000 mg. calcium supplement daily. But is it helpful? According to a study by Danish researchers, reported in *The New England Journal of Medicine*, calcium supplements are unlikely to have much effect on postmenopausal osteoporosis. While women taking as much as 2000 mg. of calcium a day did have a slower rate of total-body bone mineral loss than those taking placebos, the calcium had no effect on the loss of bone mass in the spine. Hormone replacements, however, *did* prevent bone loss throughout the skeletal system.

"Calcium is not a cure-all," said B. Lawrence Riggs, M.D., professor of medicine, Mayo Medical School. He advises taking calcium supplements only if you're at high risk for osteoporosis, but points out, "It's not a substitute for estrogen in preventing the bone loss that occurs in the eight or ten years after menopause."

"The evidence that calcium can be used to prevent osteoporosis is sketchy"

"Many factors other than calcium determine the status of your bone mass," said Dr. Drinkwater. She advises exercise—"which seems to benefit all parts of the body, including the skeletal system." Dr. Drinkwater is currently studying young athletes who exercise so much that they stop menstruating, lose estrogen and bone mass—as if they were postmenopausal. "We're treating them with calcium to see if it can offset the loss of estrogen," she said. "Right now, we just don't know."

Dr. Rivlin suggests that for women of any age, calcium has a role in keeping bones strong and recommends that "diet as a whole should be structured so you derive maximum benefits from calcium." For example, a high-fat diet and high zinc intake can interfere with calcium absorption; a high-salt diet and certain diuretics may waste calcium. (However, not all diuretics have that effect: Lasix will waste calcium, thiazides retain it.) Said Dr. Rivlin: "Women should make sure they get enough calcium, but that's not the whole story. You don't want to take in calcium at the expense of other nutrients."

IDEAL WEIGHT

Doctors have long known that as one gets older, weight tends to increase. Basal metabolic rate goes down; a person may become less active and burn fewer calories. Recently, some researchers concluded that an increase in weight actually can be *healthy*. The evidence: Thin people die earlier than heavier ones. As a result, standard weight charts have been changed, showing ideal weights about 6 percent higher than previous charts. For example, for a woman who is 5'5", with a medium frame, the Metropolitan Life Insurance Company, which used to suggest weighing 120-135 pounds, now advises weighing 127-141 pounds.

But many experts question both the research and the advice. Meir Stampfer, M.D., Dr. P.H., assistant professor of medicine, Harvard Medical School, believes, "It's dangerous to underestimate the adverse aspects of being overweight." Why would research show that heavier people live longer? "Possibly because smokers are generally lighter than nonsmokers," he said. "When you don't factor out the negative effects of smoking—and most of the research did not—it's possible to conclude that people are dying because they're thin, rather than because they smoke."

Another problem: Many illnesses, including cancer, cause people to lose weight. Said Dr. Stampfer: "When you study early mortality, you have to realize that weight may be a *consequence* of disease, not a cause of it." Dr. Stampfer believes that the one true risk of being excessively thin is the continued dieting it may take to get that way. Unbalanced diets and poor nutrition may lead to illness.

But the risks of being overweight, including high blood pressure, raised cholesterol, diabetes, "put you at higher risk for morbidity and mortality," Dr. Stampfer said. Virtually the only advantage of being heavy is that bones may be stronger.

What's important: being able to judge the real health risks of being overweight. "A smoker shouldn't worry about weight, she should worry about stopping smoking," said Dr. Stampfer. "In terms of health, that's what matters." ▽

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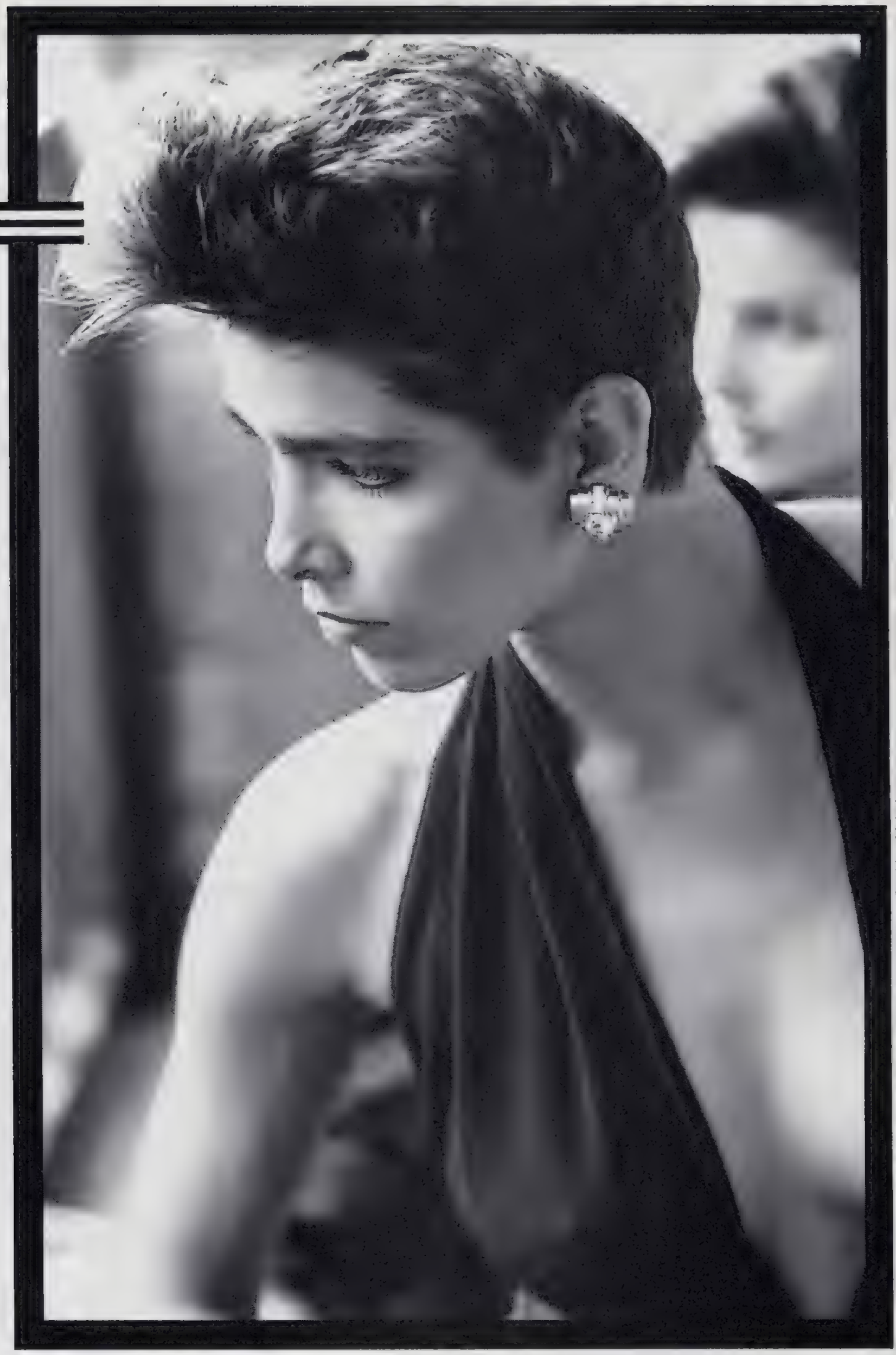

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BY MARION ASNES

BARGAIN STOCKS—A VANISHED SPECIES?

"'Buy low, sell high' is one of the most overstated but underused philosophies on Wall Street," says Margaret Brill, editor of "PSR Prophet," an investment newsletter based in Sausalito, California. In today's vertiginously priced, volatile market, Brill believes that the safest way to invest in stocks is to hunt for bargains—which are still out there, she says, even after the fantastic stock price leaps (and falls) that have occurred throughout the year.

The attraction of low-priced stocks is obvious: one has little to lose and the world to gain. But how can you tell if an inexpensive stock is a bargain, or merely worthless? Brill uses a simple formula, called a "price-sales ratio" (PSR), to help her decide whether a stock's price is right. The ratio compares the dollar value of all of the company's stock (called "market capitalization") to its annual sales (your broker can supply both figures). "The PSR clues you in to good deals and steers you away from overpriced glamour stocks, which are the ones that drop when times get tough," Brill says.

Among small, growth-oriented companies, Brill recommends choosing stocks whose PSRs are less than .75; among large, well-known companies, Brill suggests buying stocks whose PSRs are under .3. As examples, Brill cites two stocks she recommended in September. Grist Mill Company, a small granola-bar company whose shares were priced at about $4, had stock worth a total of $17 million and annual sales of $22.7 million, making its PSR (market value divided by sales) about .75. Ingredient Technology Corporation, a flavoring company whose shares cost about $20, had a market value of $28.5 million and annual sales of $91.7 million, making its PSR .3.

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SHELTERS FROM TAX REFORM

Tax reform has become a way of life and this year, the new rules for IRAs—which limit deductibility for many high earners—take effect for the first time. From now on, employees whose companies offer retirement plans can only deduct their IRA contributions from their taxable income if they earn less than thirty-five thousand dollars a year if single, or, if married, less than fifty thousand dollars a year jointly (this is true even if you are not vested in your company's plan). As a result, many people are looking for alternative shelters for their savings.

Anyone who is self-employed, or who earns income from consulting, freelancing, or moonlighting in addition to her salaried job can get around the restrictions on IRAs by opening a Keogh or Simplified Employee Pension Plan (SEP) instead, says Judith McMichael, retirement products manager at Fidelity Investments in Boston. Both savings plans are similar in principle to an IRA, but both plans may allow you to set aside substantially more than the $2000 IRA maximum. Only income from self-employment can be sheltered in a Keogh or SEP, however; earnings from one's salaried job or from investments cannot be deposited in these plans. (If inflation didn't inspire you to start a side business, the new tax law should. For tips on getting started, see "The Self-Employed Woman," page 186.)

"A self-employed person can contribute up to 25 percent of her eligible income to a Keogh or 15 percent to a SEP, up to a ceiling of thirty thousand dollars," McMichael says. "Just as in an IRA, an account holder would make deposits each year that could grow, tax-deferred."

Most institutions that offer IRAs also offer SEP and Keogh plans for similar low fees. Keogh plans require more paperwork than IRAs and SEPs, and may require the services of an accountant in the beginning. Keogh contributors must set up their plans by December 31 of the year they want to take their first deduction, and they must file an extra tax form each year. But like IRA and SEP contributors, Keogh-plan owners don't have to put money in their accounts until the income tax deadline, April 15.

Fidelity Investments publishes a guide to Keoghs and SEPs, "Retirement Plans for the Self-Employed." For a free copy, call 800/544-6666.

NEWS FOR SINGLE MOTHERS

With approximately one of two new marriages ending in divorce, child support has become a cutting-edge women's issue. The good news is that the government is starting—slowly—to respond. One state, Wisconsin, decided that every child deserves support and adopted a simple formula for setting the level of payment: the absent *(Continued on page 186)*

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MANAGING YOUR MONEY

(Continued from page 182)

parent must chip in 17 percent of his income for one child, 25 percent for two, or 29 percent for three.

Under federal law, all fifty states and the District of Columbia must adopt general guidelines for awarding child support, possibly preventing spouses from forcing unduly meager awards on custodial spouses who lack the means or the stamina for a court battle. For more information on your state's child-support policy, contact the legislator for your district.

KIDS & MONEY

Parents are always looking for ways to teach their children about money; and now two banks—one in Denver and one in New York City—are devoting themselves to children's money management.
At the Young Americans Bank in Denver, Colorado, twelve-year-olds can open checking accounts and apply for business loans (cosigned by a parent). The bank publishes a list of local merchants that accept Young Americans checks, which must be signed by both parent and child.
In New York City, The First Women's Bank plans to open a branch—called The First Children's Bank—in the celebrated toy store F.A.O. Schwarz. The bank expects much of its business to be savings accounts for the college-bound tot. As planned, The First Children's Bank, scheduled to open early in 1988, will provide all standard services plus an interactive teaching computer and large-sized checks for kids (in New York State, six-year-olds who can sign their names can have their own checking accounts. "We think children should be financially sophisticated at an early age," says Neale Godfrey, president of The First Women's Bank. "And we think this is going to be a lot of fun."

THE SELF-EMPLOYED WOMAN

Now out in paperback, a comprehensive guide to starting your own business: "The Self-Employed Woman," by Jeannette Reddish Scollard (Pocket), is filled with practical information and inside know-how for anyone who dreams of tycoondom, or simply of being her own boss. Scollard intelligently outlines the birth of a business, from choosing what to do—and figuring out what it will cost—to whether to incorporate. She explains why new business owners need to hoard cash (many clients, no matter what they say, take at least ninety days to pay bills, straining most beginners' resources) and when to hire your husband—if you dare.

VOGUE, November, 1987

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Q HAIR A

Winter answers: for static, for dryness . . . color facts and dandruff . . . looks/care for a workout

Q My skin feels taut, drier in the winter . . . does change of season affect hair the same way?

A "The same environmental factors—wind, cold, lower humidity—that dehydrate skin can cause scalp dryness. Cold air can make the hair cuticle become tighter, creating brittleness," says Ron Evans, director of sales and education for Oggi International, based in California.

To avoid hair's "drying out" when the temperature begins to drop, Evans suggests switching to a gentler shampoo—especially if you feel you must shampoo each day. "Keep your scalp warm and protected outdoors. By holding in heat, hair and scalp will be protected against moisture loss."

Hair naturally has a negative electrical charge, which is intensified by cold weather. When "like" charges (two negatives) meet—and repel each other—static-filled hair becomes flyaway. The answer is to look for conditioners with ingredients having the prefix "quat" or suffix "chloride." These products have positive electrical charges that help neutralize static.

Extra defense: a conditioner containing humectants (components which draw as much moisture as possible from the air). Conditioners with panthenol, which contains vitamin B (Oggi's Moist Penetrator is one) help hair keep its natural shine and retain manageability.

Q What's the best way to deal with my hair during exercise, especially when I am going out afterwards?

A "A good haircut is always the first step toward achieving controllable hair—for any eventuality, even exercise," says James Viera, vice president, corporate technical director, L'Oréal. "A style you don't have to worry about or fuss with lets you concentrate on what you're doing.

"To increase manageablility—and to keep hair from frizzing during strenuous activity, work a gel through the hair or use a spritz. Don't worry about perspiration's liquifying the styling products—most are 'damp' resistant. After a workout," says Viera, "it is also important to wash hair thoroughly with a deep-cleansing shampoo to remove the gel or spritz and any perspiration that has accumulated." Most exercise classes, urban spas and gyms have showers and hairstyling facilities. Take along your favorite styling agent (L'Oréal's new Modeling Spritz and Mega Gel; Sebastian's Systema Hold and Mold; Dep For Shine).

Elastic tiebacks, rawhide thongs, and textured Lycra or terrycloth headbands help keep hair off the face. (Newest to check out: Scünci Sport for fall.) More and more pro-level athletes—Martina Navratilova, Mary Decker Slaney—are again simply keeping hair short both for manageability during and malleability after the match/race.

Q Is there any correlation between hair color and dandruff? Is dandruff more prevalent for brunettes than blonds—or simply more visible?

A "Although dandruff is more obvious on a brunette than a blond, there is no scientific evidence linking hair color to dandruff, which is a condition of the scalp, not the hair follicle," says John Seifert, coordinator of Procter and Gamble's Beauty Care Council.

Also notable: There is no proof that additional coloring methods—either highlighting or permanent dyes—aid in encouraging or controlling dandruff.

"Dandruff is caused by a form of yeast that feeds on the lipid material of the scalp," says John Seifert, "the natural 'cement' between skin cells. This results in skin flaking—or 'sloughing off' of layers. In order for a person to develop dandruff, the right conditions must be present for the yeast to grow. Many factors can influence this—personal hygiene, diet, heredity—not contagious infection."

Winter months tend to qualify as dandruff season—in part, because many people wash their hair less frequently at this time. "Also," says Seifert, "they are not in the sun, which is a factor in inhibiting the generation of dandruff."

Regular cleansing with a shampoo containing pyrithione zinc (Head and Shoulders) or selenium sulfide (Selsun Blue) helps control dandruff. A less-harsh shampoo (such as Neutrogena) is not as drying, and may be the answer for women with color-treated hair.

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beauty now

This month, an entirely new beauty section begins: all that's newsiest in style, care, coloring, realities of life, remarkable looks. Here, the modern care and creaming of bodies. More, next pages.

"Body" at its best, left; below, kicking it up

How straightforward it once was: once, when "bath" simply meant oils, talcs, scented soaps, a certain fondness for bubbles.

Today, even the vocabulary of bathing's changed. "Bath" has been banished by "body"—a word in tune with the 'eighties, with sexually active lives, fast in-and-out showers. (The trend, say manufacturers, is to bigger tubs, whirlpools for two, bathrooms—in effect—as entertainment centers.)

This fall, healthy bodies can get scented (by Oscar de la Renta Body Tonic or Krizia Indulgent Body Creme), shaved (with Moisturizing Shave Foam of Calvin Klein Obsession), soaped (in liquid form) from trendy Camp Beverly Hills. Bath gels are hot ("Body Bath" at Perry Ellis); Extra-Hydrating Body Mousse is news at Lancôme. Crabtree & Evelyn's Bath Cream can be scooped from its pot by the handfull.

From Italy—and something people are talking about—come Terme di Saturnia cleanser and care products—with an exotic-seeming thermal plankton and mineral base. All formulas are now being used, too, at the Doral Saturnia spa in Miami.

The headliner, everywhere: Prescriptives—a creator of few, never faddish, products—introduces this month "Body Conscious." To soften, soothe, improve skin elasticity, Body Conscious is styled to be applied before bath, after bath, anytime: serious skin care for a body. It's an intriguing promise. *("Images" continued on page 198)*

FRANÇOIS HALARD, STEVEN MEISEL. Hair by God Cohen, God Studio, NYC; makeup by Kevyn Aucoin. Hair by Oribe/Oribe at Parachute; makeup by François Nars. Details, last pages.

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MAXIMUM EXPOSURE

The fashion focus is bareness; the translation at winter couture collections—bared shoulders, décolleté, an expanse of exposed back (*at top*, Chanel; *center* and *left*, Christian Lacroix). How to deal with it? For evening-out color, a tinted moisturizer (such as Lancôme's). For shimmer: a moisturizer with sheen (Stendhal's)...or a body powder (Paloma Picasso's is gold flecked).

EYES ONLY

Symbol of the season's changes in sunglasses—new mirrored "Caviar" lens from Optical Affairs by Christian Roth, *above*, that "reads" to the wearer almost like regular sunglasses, filters more ultraviolet light than any other lens. And it's turning up in every sort of frame from classic aviator to new smaller-size "geometrics"—favorites on fall runways....The shape of other frames to come? Small, simple, clean-lined—best as black-on-black sunglasses or in tortoiseshell....Standout: a new oval. Christian Lacroix used small oval-shape shades to give whimsy to the grandest couture evening dressing; Colors in Optics offers them up in sleek black wire frames.

MEGA FITNESS

Sign of the "body" boom? L.A.'s hot new workout spot, The Sports Club/LA, is one of the largest in the world, a virtual shopping mall of fitness. Exercise facilities on this scale mean everything from basketball and volleyball courts to valet parking; sports psychologist to day-care center; classes ranging from standard aerobics to stress reduction to yoga; plus pink or blue Nautilus equipment and a swimming pool. Who goes? Teri Garr, Princess Stephanie, Linda Ronstadt....

JEFFREY PEDERSEN, GUY MARINEAU, GEOFF SPEAR.

NONTRADITIONAL PERFUMERS

Once, there were only the venerable perfume houses. Then came "signature" scents from the biggest names in fashion. Today, what constitutes a star perfumer or "signature" is increasingly varied.

It might be a great American name. When Tiffany & Co. devised their first-ever fragrance (new this fall), they did it with the help of perfumers from Chanel: the first time that famous house has ever created a fragrance for another.

Perfumers today include everyone from a designer of opulent accessories (Isabel Canovas) to a Texas entrepreneur (Suzanne De Lyon, creator of Animale) to Jars jeweler Joel Rosenthal (his Golconda, *above*).

"Scent is a powerful way to evoke style," says Robert Lee Morris of NYC's Artwear, whose Vertigris is expected soon. *("Images" continued on page 200.)*

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INSIDE SCOOP

What do high-powered women today carry in their makeup cases? A microcosm of personality, personal style, and what may well be the no-time demands of a nonstop day. Style (and stock) varies greatly. Paloma Picasso, for one, fills hers, *below left* (flowered and made by Manuel Canovas), with close to everything in life—be it her signature red lipstick (Mon Rouge), a measuring tape ("that converts inches to centimeters for buying furniture in New York"), or a box of earplugs. There's spray-on Evian, safety pins, even a Swiss Army knife. Constant travel—between Paris, New York City, and Venice—means stocking a complete case in each port. "Otherwise," Paloma says, "I end up buying the same things over and over." And even then, she finds, a "be-prepared" case isn't always enough. "The one thing I need," says Paloma, "is the one thing I don't have."

Donna Karan's style? In contrast, spare, pared-down, carrying as little as possible, *below right*. "I've been told by a makeup artist that once you have mascara on, you look great," she says. "That's about all I carry—with a little black pencil to outline my eyes and a lipgloss in a pale shade. I think less is always better."

Karan's makeup case (Donna Karan-designed, and in nappa leather) doubles as an uncompli-cated evening bag some nights, when it holds just keys and change: much like her way of working clothes, a streamlined, multi-purpose "system." For its life as a makeup case, it has straps to hold brushes, a mesh bag for compacts, pots, tubes. "I used to carry around a clear plastic cosmetics case," she says. "It wasn't terribly chic. But even the simplest things can have longevity when they're luxuriously made."

More "minimal" yet? Tina Chow's one constant "beauty" item? She simply carries vitamin E capsules. . . .

More "maximal"? Beverly Sills, in her day handbag, covers most eventualities—with everything from pocket watch to pen flashlight, personal writing paper (for taxicab correspondence), playing cards, enough keys to open up the city of New York, seemingly. There's also, almost incidentally, compact, mascara, lipstick.

AT LENGTH

Loose, full, easygoing, the look of longer black hair this season is natural and attractive: showing up, freewheeling and framing the face, on *A Different World* star Lisa Bonet; at the showing of designer Ronaldus Shamask's, for one, fall collections. How to get at it? "Weaves," "extensions," "interlockings" that attach natural or artificial hair to a woman's own at the roots and leave ends free and flyaway.

New York City/Los Angeles stylist John Atchison recommends, for chemically untreated hair, a body wave or "curly perm," using "the larger rods to get at a larger curl." Gel, mousse, or moisturizing cream give added gloss. *("Images" continued on page 202)*

MAXIMAL: PALOMA PICASSO

MINIMAL: DONNA KARAN

DEBORAH FEINGOLD, PIERRE SCHERMAN, GEOFF SPEAR. Hair and makeup, top by Suzanne Perks.

TIP-OFFS: NEW BROWNS

In a fall season strong on brown makeup colorings—everything from coppery eye colors to almost-chocolate shades for lips—some of the best "browns" around, says makeup artist Kevyn Aucoin, come from black/brown skin experts—Flori Roberts or Fashion Fair. One problem: Browns, if not blended, can look blotchy on skin. Aucoin's trick is to use powder (not liquid) formulas, which smudge less, applied over a "primer" of translucent powder. (Colored powder glides over powder but may cake if applied directly to skin.)

Aucoin's other "essential": lash-lengthening mascara. "If you use a lot—several layers, separated by a lash comb—you can do without almost any other makeup."

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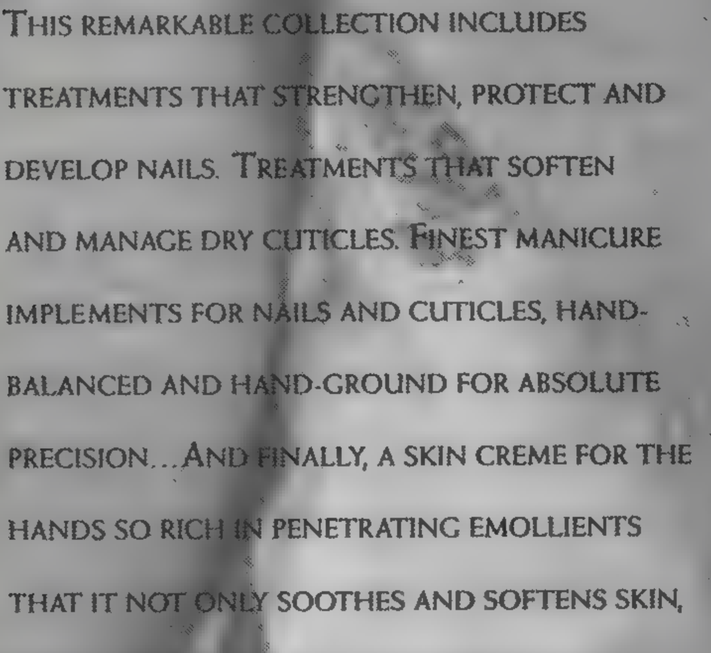

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beauty now

'60s/'80s

The longest hair, shortest skirt—then (1969) and now: Today's modern differences, *left*—hair is more textured, layered for shape; makeup is warmer; the dress, more body-hugging.

EASTERN LIGHTS

In Japan, skin care is learned in childhood as a basic part of good health. Now, as more Japanese cosmetics lines converge on U.S. store counters, there's more attention to individualized makeup and skin-care needs. Shiseido recommends self-massage techniques to accompany their "Revitalizing Bath Tablets"; IS "custom-makes" compacts (*below*); Kao Sofina computer analyzes a customer's skin, "designs" a moisturizing/cleansing program.

CUSTOMIZED COLORING...

The bane of every woman's purse: compacts of crumbling powder, lipsticks without caps, or eye-shadow combinations where one color is perfect, others never used. Now there's a focus on ways for a woman to have all cosmetics in one neat package. Example: IS's "The Selector," *right*, with lipstick, blusher, eye shadow. A woman buys it empty, selects makeup that she'll really use. *("Images" continued on page 210)*

BERT STERN. Hair, Shunji for Salon 3757; makeup, Craig Gadson. Sketch by TY WILSON. Details, last pages.

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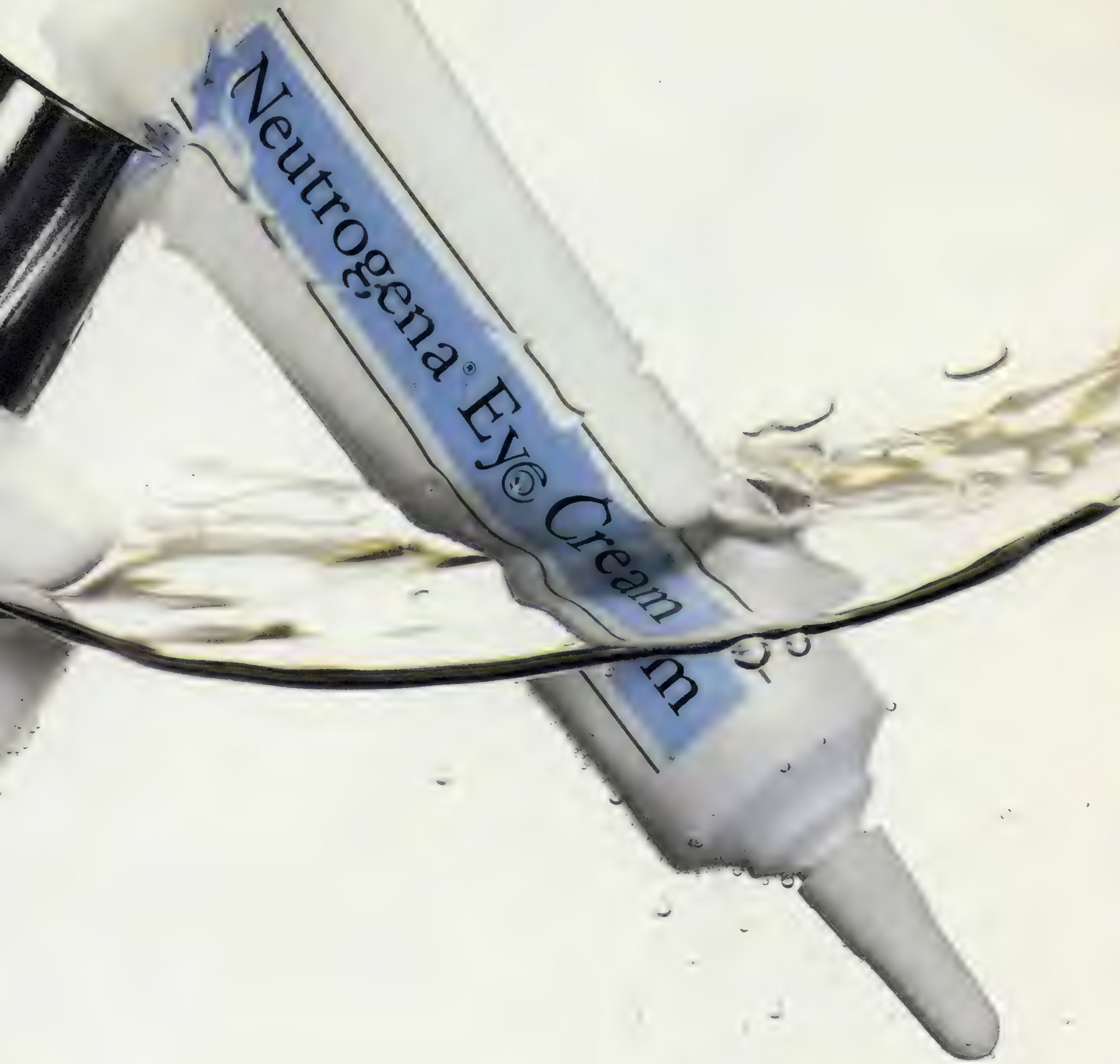

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THREE LENGTHS OF HAIR: THE TIPS, TRICKS, '87 DIFFERENCES

To start with, an assumption: there's no one look to hair this season; there is, however, a noticeable consistency of thought—about the attractiveness of hair with more volume, an increased sense of texture, an easygoing style. Three lengths of hair stand out. Here, '87 ways to get at them.

Short hair. The key words: "layers," "ear-skimming," "health," and "shine." "Hair should be one length and blunt-cut, hugging the nape of the neck," says stylist Rick Gillette. With or without bangs, with a very deep side part, "Any woman can wear this cut." Other options: multiple "sideburns"—soft wisps cut at cheeks, suggests John Sahag, for a sense of "softness and playfulness." Tapered ends offer a neatened appearance.

Shoulder length: "This look is not about messiness or excess volume," says Rick Gillette. It is about control that comes from a cut—one that's generally longer in back, sometimes one length from crown to ends; front pieces are layered. The buzz-words: "Shoulder-skimming," "textured options" (permanents, relaxers), "flexibility."

Long: Volume is the key to this season's long hair; also depth and richness of color. "Hair must be beautiful, not just long," warns Rick Gillette; and "chest length" is as long as it gets this season. Shorter lengths in front—with bangs or a layer that stops at chin or just below ear—give versatility. John Sahag tapers ends for thickness and movement, with shorter pieces underneath. The finished look: "feathery, very sexy." *("Images" continued on page 216)*

JEAN PAGLIUSO, STEVEN MEISEL, PATRICK DEMARCHELIER. *Top:* hair by Layla D'Angelo for Jean Louis David; makeup, Bonnie Maller *Center.* Hair, by Orlando; makeup, Joe McDevitt for Bumble and Bumble. *Bottom:* Hair by Sally Herschberger

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FOUND: A NEW BEAUTY

She's only appeared in one Paris show, but that was sufficient: Suddenly, everyone's talking about a model named Sadiya. When Yves Saint Laurent first spotted the Senegalese woman, newly arrived in Paris, he promptly booked her for the runway of his winter couture show. She was more than noticed in that premiere appearance.

Sadiya stands out. Small-boned (even her hats had to be narrowed), fine-featured, she has the innate presence—and sense of movement—seemingly born for a runway. "Everything about her is graceful—her walk, her gestures," Saint Laurent himself says. "She makes the clothes look marvelous, without looking like a mannequin."

At age twenty five, Sadiya is, says Alexandre de Paris, "part goddess, part gazelle." For Saint Laurent couture, Alexandre put Sadiya's hair into a small chignon at the top of her head. Having seen an endless parade of models come and go through the years, models of the moment and models who lasted, Alexandre still believes, "A star is born."

Says Terry Benzekri, makeup designer for YSL International, and the woman who styled the couture collection makeup, "Sadiya has a kind of magic. You can do any kind of makeup on her—all you need do is emphasize her natural beauty.

"One could easily exaggerate makeup for her," she says, "but I chose not to because it is that air of fragility—a kind of sweetness, with no arrogance—that is her personality."

WEATHER BLOCKING

The name of the skin game, increasingly, is care; the goal, sensible prevention. And that thinking is changing everything at this moment from sunscreen formulas to makeup bases. The bottom line: sun in even small doses ages skin; winter wind and cold can damage skin in another way. One answer: new foundations and lipsticks with moisturizer *and* sunscreen—i.e., Estée Lauder's Sportwear Tinted Day Creme and Polished Performance Lipstick (with an SPF 4).

THE SHAPE OF THINGS TO COME

Familiar creams and lotions are making way for new and novel formulations: Witness, *at left*, La Prairie's Skin Caviar, a sort of pre-foundation facial hors d'oeuvre. The encapsulated ingredients remain separate until applied, for a more concentrated dose of skin-softeners. . . . More high-tech skin engineering: Adrien Arpel's Line Fill acts as a skin "spackler," smoothing out facial imperfections, provides an even base.

ROXANNE LOWIT. GUY MARINEAU. GEOFF SPEAR

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MEDICINE: THE NEW ENIGMA

Epidemic, or old-fashioned exhaustion? A virus is wreaking havoc on sufferers; doctors can't always diagnose it, much less treat it. BY ELLEN SWITZER

The ailment is called "chronic Epstein-Barr virus infection," "chronic fatigue syndrome," or "chronic mononucleosis." Four years ago it did not exist as a specific entity. Today, it is stirring rising concern among a few scientists and large parts of the American public. Except for the agreement that symptoms—constant tiredness, slightly sore throat, headaches, lack of appetite, sometimes swollen lymph glands and low-grade fevers—refuse to go away, almost everything about it is controversial.

Some physicians who have seen patients complain miserably for months about their overwhelming fatigue and malaise feel that the problem may be psychosomatic. Others suspect that there may have been some subtle, as yet undiscovered, change in the virus that allows it to do continuing damage to some patients, especially one whose immune system has been suppressed because of extreme stress, poor nutrition, previous illness, chemotherapy, or some other reason. Most scientists doubt that we are seeing a brand new disease. As George Miller, M.D., professor of pediatric infectious diseases, epidemiology, and molecular biophysics and biochemistry at the Yale University School of Medicine, puts it, "I don't think we have an epidemic of a new disease. . . I would say that there has been an epidemic of diagnosis."

Actually, the news about the problem started in 1984 in a resort community on Lake Tahoe, Nevada, where in a two year period more than one hundred cases were reported. Then, as news about the apparently inexplicable symptoms spread in the media, the ailment appeared in other parts of the United States. Recently, according to *The New York Times*, an astonishing 21 percent of five hundred patients who came to a Boston hospital were seeking care for severe fatigue and an inability to function normally. However, the illness cannot be diagnosed accurately by laboratory tests, and there seems to be no drug to cure it or even to eliminate the miserable feeling that most patients experience. It can last for months or even years, but as far as anyone at the Centers for Disease Control in Atlanta know, nobody has ever died of it.

The infecting culprit is supposed to be the Epstein-Barr virus (EBV), which is harbored in the bodies of about 90 percent of all adult Americans. Once the virus enters the body, it never leaves. It is the cause of infectious mononucleosis (IM), an acute illness that, in this country, affects mainly adolescents and young adults, and is usually transmitted by oral secretions—hence the nickname "kissing disease." (There is another infectious agent, called cytomegalovirus, that causes a somewhat different and more serious form of mononucleosis, which tends to last longer than the EBV variety.) The symptoms of IM can include fever, sore throat, swollen lymph nodes, chills, sweats, and muscle aches. During the physical examination, the doctor will also look for tenderness of the lymph nodes, skin rashes, and especially an enlarged liver or spleen.

Infectious diseases specialist Celine Stahl, M.D., who was a clinical fellow at New York Hospital-Cornell Medical Center and Memorial Sloan-Kettering Cancer Center in NYC, explains that EBV, once introduced, infects the tonsils where it incubates for thirty to fifty days, multiplying and spreading throughout the body's other lymph glands. Virus particles can be detected in throat washings of patients with acute IM for up to eighteen months after recovery . . . which means a patient can remain infectious for that period of time, although feeling perfectly healthy.

Recovery from IM usually takes two to four weeks, with the sore throat disappearing over a seven- to ten-day period, and the fever over ten to fourteen days. The fatigue can often linger on, but eventually fades. There may be several more weeks of mild depression. There are few complications; they most often involve the nervous system or the liver and are short-lived.

Treatment of the disease, Dr. Stahl says, is aimed at the symptoms, not the virus itself. "Forget about contact sports or heavy lifting, even if you have the energy, because your enlarged spleen is apt to rupture. Try a lot of rest, aspirin or acetaminophen for fevers and body aches, and a salt-water gargle for sore throats. *(Continued on page 225)*

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EPSTEIN-BARR VIRUS

(Continued from page 220)

There is nothing wrong with chicken soup, either.'' More sophisticated methods have not been successful. Steroids are not recommended except in extreme situations, because of their side effects. Antiviral chemotherapy has not helped.

Nobody knows for sure how many people have sought treatment for the chronic EBV ailment. The Centers for Disease Control have no statistics since diagnosis is so difficult. The same throat washings that confirm acute IM, for instance, are not useful for the chronic variety, since usually no virus particles have been found. Some patients with chronic symptoms seem to have more antibodies for the Epstein-Barr virus in their systems, but the difference is often what scientists call ''statistically insignificant;'' sometimes no antibodies are present at all.

Patients who often consider themselves undertreated or ignored by the medical profession have formed a self-help organization, the National CEBV (Chronic Epstein-Barr Virus) Syndrome Association with headquarters in Portland, Oregon. Its president, Gidget Faubion, reports that her group now has eight thousand dues-paying members nationwide. The members exchange helpful advice on how to cope with their very real and distressing illness.

Unfortunately, its sufferers say the chronic EVB ailment is as impervious to treatment as acute IM. Some physicians have, experimentally, used the drug acyclovir, known as a potent antiviral agent, but it had no more effect than a sugar pill.

Usually a disease of unknown origin with multiple uncomfortable but non-lethal symptoms and no known cure attracts its share of those who sense in the misery of the patients a new source of income. Laboratories that purport to test for EBV disease are opening up in several parts of the country. There are also various vitamin and ''health food'' outlets that cater to the newly sick.

''Complicating the debate over the existence of chronic EBV are poorly performed blood tests, particularly on the more elusive antibodies, and misinterpreted test results,'' says Dr. Stahl. ''Add the fact that a vast majority of adults in our country would test positive to having been exposed to EBV even without symptoms, and it is clear that chronic EBV is at best difficult to diagnose.''

An editorial in the May 1987 issue of the *Journal of the American Medical Association* comes to a similar conclusion. ''It no longer seems appropriate to consider all patients with the chronic fatigue syndrome to be suffering from purely psychoneurotic disorders,'' the editorial states. ''On the other hand, we are still struggling to prove an organic basis for this condition. Unfortunately, the present lack of definitive diagnostic and therapeutic tools...leaves both patients and health care providers frustrated.'' ▽

continued from previous pages

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talking to...

Other voices—the poetics of medicine; a fresh take on foreign affairs; a radical compromise between abortion rights and child care; surviving the swinging 'sixties

OLIVER SACKS: "I began to think that wellness might be a disease, that one might suffer from chronic health in California"

"I don't think one can invent anything as interesting as reality," Oliver Sacks says. A practicing neurologist and the author of four books, including the best-selling *The Man Who Mistook His Wife for a Hat* and the recently reissued *Awakenings* (both, from Summit), he writes of "neurological disorders affecting the self" and the shape a personality takes in the face of illness, like a tree growing into the wind. "As a doctor," Sacks says, "one is always at the junction of biology and biography, of people's effect on their illnesses and their illnesses' effect on them."

Sacks sits in his living room, in a modest house on New York's City Island, furnished with an exercise bike, a leather lounge chair, and a daybed covered with a crocheted afghan, discussing the differences between the "classical" and the "romantic" approaches to medicine, forming his sentences haltingly, all the while absentmindedly tapping the side of his ankle with a rubber hammer of the kind used to test patients' reflexes. He serves a visitor a drink in a heavy glass beer mug, bought to withstand the visits of one of his patients, who has a compulsion to crunch glass with his teeth. Sacks claims to be torn between the classical approach to medicine, which seeks to deduce the abstract and the general from the concrete and the individual, and the romantic, which examines the particular and often takes the form of narrative. "Ouch!" he says, wincing, having tapped his ankle once too hard. "This hammer," he explains, which belonged to his mother, a doctor herself, "is now over fifty years old, so that its rubber has congealed to a diamantine hardness. It is," he says staunchly, rubbing his ankle, "my only neurological heirloom."

If this picture of the bumbling physician with a sentimental streak, a nervous stammer, and a hearty laugh often at his own expense is not exactly the image one has of a doctor at the forefront of modern medicine, it is oddly more reassuring than anything high technology has to offer. Though he has "a sudden penitent feeling after having delivered myself of something with a dramatic flourish, that I should go back to pure physiology," the doctor who emerges from Sacks's writings comes out, a little reluctantly perhaps, on the side of the romantic. His humanity inevitably gets the better of him. "A lot of my early publications were strict etiology, and then the need to convey some feeling of a whole being, of an organism, a life, a world, grew stronger and pushed me toward this sort of novelistic form of writing, which, however, I hope doesn't cease to be good science."

In *Awakenings*, Sacks wrote compassionately of twenty patients, victims of the great sleeping-sickness (*encephalitis lethargica*) epidemic of the 1920s, who, after decades of suspended animation in a severe Parkinsonian state, were suddenly called back to life in 1969 by L-dopa, a so-called miracle drug. *Awakenings* is, he says, his "favorite child," and his affection for the memory of those patients persists. The notebooks containing their *(Continued on page 234)*

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OLIVER SACKS

(Continued from page 230)

charts, with the last names printed in Magic Marker along the spines, still take up a shelf in his study; fifteen years after completing the book, he cannot yet bring himself to pack them away.

In *Migraine*, he delineated that disorder's symptoms and conditions, using case histories as examples. In *A Leg To Stand On*, he recounted the story of his own recovery from an accident, his experience as a patient, and his struggle to overcome his own neurological damage, to regain the use of his left leg. In *The Man Who Mistook His Wife for a Hat*, he illustrated the occasionally comic, frequently devastating effects of various neurological disorders on the lives of individuals, among them, a retarded man who knew more than two thousand operas and the ten-volume *Grove's Dictionary of Music and Musicians* by heart ("Music, to Bach, was the apparatus of worship," he quotes to Sacks. "Grove, article on Bach, page 304") and Witty Ticcy Ray, reluctant to be rid of his Tourette's Syndrome because it furnishes him not only with annoying tics but with a scintillating wit as well.

Oliver Sacks imagines his patients' lives from the inside out

Taped to the bookcase in Sacks's study is a big hand-lettered yellow sign that says "NO!" a reminder of what to answer when people call and ask for a piece of his time. "But I can never abide by it," he laments. He has been trying to say no to just about everything lately in order to work on a new subject—deafness. "I hadn't really thought about it until I was asked to review a book about it," he says, showing a visitor the book, with his comments scribbled in the margins—in green where he agrees, and in red where he differs. (This technique, he insists, represents an improvement over his past method, by which he crossed out the parts he didn't like; he estimates that in his copy of Sartre's *Being and Nothingness* only 10 percent of the text remains.) "I'm not sure what this subject is about for me, but it is not so much about deafness as such as about language and communication."

Sacks writes "at odd times and in odd places," usually in notebooks, in longhand. "I need the feeling of pen and paper," he says. "Thinking is for me facilitated by the act of writing. I tried soliloquizing into a tape recorder but it came out sort of gaseous."

Beneath the surface of his stately, even-tempered prose run themes of hope and despair, irony, grief, and injustice. He shares in his patients' frustrations, and imagines their lives from the inside out. He participates in the world on their terms. He is not, however, above exasperation, as in the case of retarded twins who while away their days trading prime numbers. When during one of their sessions with Sacks a box of matches spills onto the floor, they say, in unison, "111," counting the matches at a glance—then, in turn, "37," "37," "37," dividing the total into three equal parts. The doctor is dumbfounded: " 'How did you work that out?' I said, rather hotly." Eventually Sacks joins in their game, relying on a book of prime numbers to hold up his end.

Sacks traces his interest in neurology to the "classical migraines, involving all sorts of perceptual distortions and hallucinations," that he had as a child, and also to his parents, both doctors, who trained as neurologists and subsequently switched to general practice. His father, now ninety-one, is still practicing; his two older brothers are also doctors. Born in London, educated at Oxford, Sacks recalls that as a student he had "a passion for the so-called exact sciences—that was my route, rather than a route of the heart. Perhaps I should have been moved by people's suffering first, but somehow in a sense that came later."

In 1960, having completed his internship in neurology, feeling restless, he left England for California. "I think Americans go east and Europeans go west. I went to California the way you would go to Paris, probably—you to find your roots, and I to lose mine. And so I think I needed to go to the most rootless part of America." After five years, the time had come to move again. "Life was too pleasant there," he says. "And I began to think that wellness might be a disease, that one might suffer from chronic health in California, so I came to this awful city, which I've hated for twenty years. But I found myself, or rather I found some work that interested me here, and I don't know that one finds oneself any other way."

First, however, he spent a year trying to be a research scientist. "I had a fellowship in neuropathology and neurochemistry, and it was a disaster. I'm extremely clumsy. I was always sort of screwing the objective of the microscope through the slide. I broke the ultracentrifuge, a very expensive piece of equipment. And then, having spent four months isolating a component of nerves, I lost it. I lost my specimen. It may still be somewhere. . . . Anyway, I sort of got thrown out. They thought I was a menace in the lab and reckoned I could do less harm with patients."

"They" were probably right, for human nature, as Sacks describes it, is imaginative and resilient, determined to survive and even flourish. He tells, bemusedly, of his own cousin, a victim of a stroke that left her aphasic, incapable of speech, who has become by default "a sort of genius at pantomime" and has grown especially fond of foreign travel, making contact through gesture, Sacks says, "since in foreign countries they talk nonsense anyhow."

Sacks talks of the artist whose most recent works sit propped up on the top of his grand piano, a former Abstract Expressionist who, following a head injury, lost all ability to see or think or dream or remember in color. "He was tormented at first," Sacks says. "He couldn't eat a tomato because it looked black, and if he closed his eyes, with his irrepressibly vivid imagination, the mental image still wasn't any color. At first, he would eat only black and white food—black olives and rice, because everything else seemed intolerably wrong, including flesh. It was very difficult for him to make love to his grey-fleshed, or 'rat-colored,' wife with his 'rat-colored' self. Actually, when he used that phrase, 'rat-colored,' I'm afraid I thought of another title: 'The Man Who Mistook His Wife for a Rat.' But then I thought, no, no, I mustn't do it again. . . ."

The recent paintings are in black and white. "To survive as an artist, he has had to understand his limitations, to create his own black-and-white genre. He's about to have an exhibit now, but he doesn't broadcast what's happened—this is simply seen as a new phase in his work, though in fact it's dictated by physiological necessity."

Sacks writes in *Awakenings*: "For all of us have a basic, intuitive feeling that once we *were* whole and well; at ease, at peace, at home in the world; totally united with the grounds of our being; and that then we lost this primal, happy, innocent state, and fell into our present sickness and suffering."

"I wrote that immediately after my mother died," he recalls, "and I couldn't help thinking on hearing it now, What a description of the universal fantasy, of paradise, of union with the mother, of infantile bliss! There's some sense of an impossible nostalgia, of having lost the source."

Is he a religious man? "I don't know. I have religious attacks and persuasions and moods, especially moods, every so often—they are mostly moods of joy, associated with a feeling of blessing, of thanksgiving. I want to say, 'Thank God,' even though I know it's meaningless. . . .

"Now, another thing—when I lost the use of my leg, it seemed to have this quality of the uncanny, the unholy. I felt there was no good in the leg, there was no *god* in it—it was minus the natural and the supernatural, in some awful realm. That's not a thought I entertain often, but I had it then."

In Sacks's case, it was music that restored his leg to him and *(Continued on page 237)*

SYLVIA PLACHY

Oh, the warmth, ah, the comfort

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OLIVER SACKS

(Continued from page 234)

to the everyday world—a piece of Mendelssohn that suddenly brought with it the memory of how to walk. Throughout his books there are references to music and the use his patients make of it: Parkinsonians who get stuck in a position and can't move until some music, either external or internal, liberates them; a woman with a useless leg that moved only at a Christmas concert, when her foot tapped time (proof that the leg could be rehabilitated somehow); the victim of a stroke who, unable to speak, could nevertheless sing and embed her meaning in the lyrics. "I think music can carry all sorts of forms of organization," Sacks says. He writes of its power "to integrate and cure," which is, he contends, "quite fundamental, seen in every patient."

There are residing in each of us certain vital impulses, and the pathological often presents itself as an exaggeration of these. Some schizophrenics, for example, keep up a running narrative of their actions, and yet, Sacks says, the search for "some plausible narrative of oneself" is perfectly normal—is, in fact, therapeutic. He writes of patients with "incontinent nostalgia," overwhelmed by floods of memories; and yet we all try to hold on to some part of our pasts. We also all try to forget what is painful; he cites *The Mind of a Mnemonist,* by the late Soviet neurologist, A.R. Luria, the story of a man incapable of forgetting even a random sequence of nonsense syllables.

The dignity of these and other people's experiences seems to lie in the indomitability of the self. Writing of his patients in *Awakenings*, Sacks says that "one cannot have a Parkinsonian *person*; the person, the 'I,' can never be 'Parkinsonized.' The only thing that can be 'Parkinsonized' is . . . what Pavlov called 'the blind force of the subcortex.' This is not an 'I' but an 'It,' and yet the 'I' may be subjugated and enslaved by this 'It.' This is part of the peculiar mortification of the state, which the Parkinsonian may both know and detest, yet be unable, directly, to contest."

We want to hear that before too long everything will be all right, that science is making progress and will soon overtake rampaging disease. But Sacks makes no such claims. If medicine doesn't yet possess the means to cure our ills, he demonstrates that it can help us to accommodate ourselves to them. If the doctor cannot ease human suffering, he can at least testify to it, as Sacks does, and celebrate the extraordinary feats of imagination that, though the war may be lost, can in some instances renounce defeat. —HOLLY BRUBACH

talking to... FLORA LEWIS:

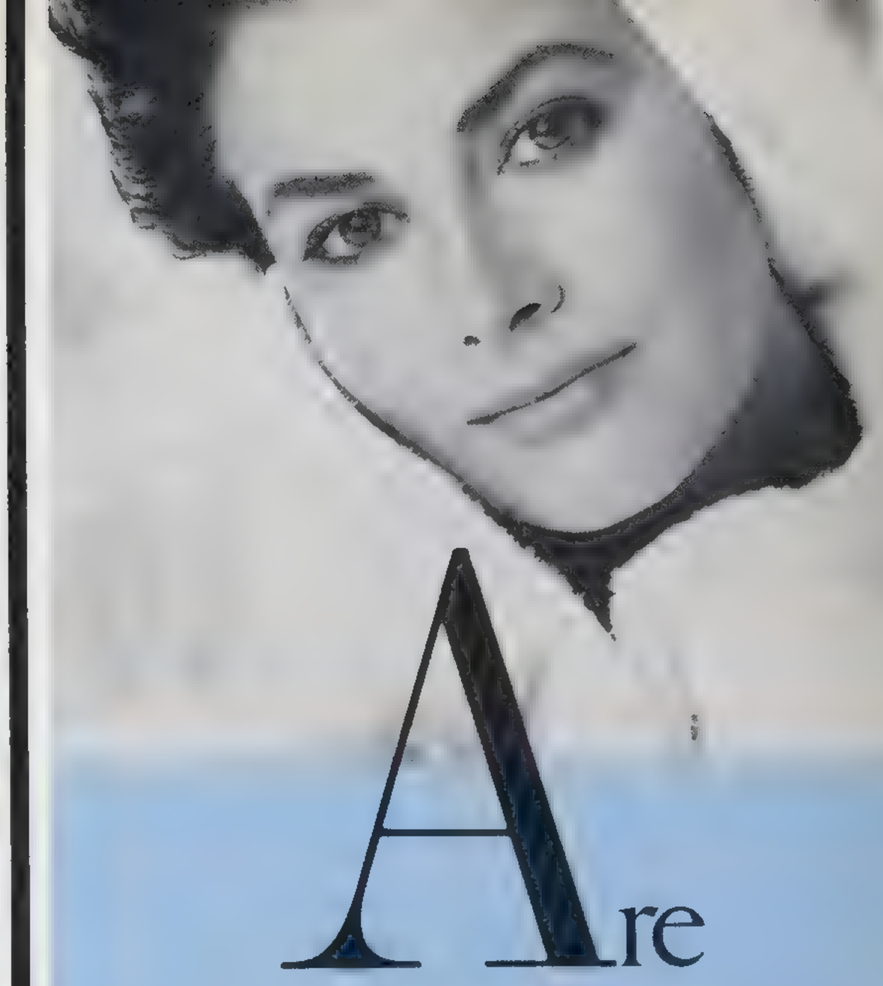
"I don't have the same power a political figure might, but I like the freedom to write what I think"

ERIC FEINBLATT

Flora Lewis, writer of a column on foreign affairs for *The New York Times* and author of a new book, *Europe* (Simon & Shuster), roams the world, talking to foreign leaders, intellectuals, anonymous workers, and peasants with equal ease and informed intelligence. A rational woman in irrational times, she shares her thoughts with her readers in uncluttered, accessible prose.

Six years ago, asked so often to recommend a book on Europe and not finding one that satisfied her, Lewis decided to write it, not once missing those relentless, twice-weekly newspaper deadlines. Seeing Europe as a tapestry of interrelated nation-states—bound to one another by geography, history, even culture, sometimes language—Lewis has written a book of twenty-six chapters, each devoted to a significant East or West European country that signed the Helsinki Accords of 1975. The result is compelling because she communicates directly, as she would to a close and curious friend, telling what she knows. In our age of anxiety about cultural illiteracy, *Europe* is knowledge, awareness, insight—and dinner conversation.

There are few *(Continued on page 238)*



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FLORA LEWIS

(Continued from page 237)

heroes, fewer villains in Lewis's Europe. No superstars and not a single how-to. But there is the Brits' rigid class system, and the British loss of empire. France's preoccupation with status, and its enduring phallocracy. The anguish of the Poles, and why the Polish joke is no accident. ("No other people but the Jews turn so much of their experience into jokes," Lewis says.) Stolid Bulgaria, home of "the Red Riviera."

Does Lewis, who lives on the Left Bank in Paris, who has visited every country she writes about many times, and who has lived in seven (of them two in East Europe) with three children, assorted pets, and paraphernalia, have a preferred country? "It's hard to say. I'm a journalist, but I never thought of this as a journalist's book. It was my private venture, and I absorbed myself in each country as I wrote about it, trying to see it from the inside, as well as the out. Ultimately, though, I have an American cast of mind, and being American suits me so very well."

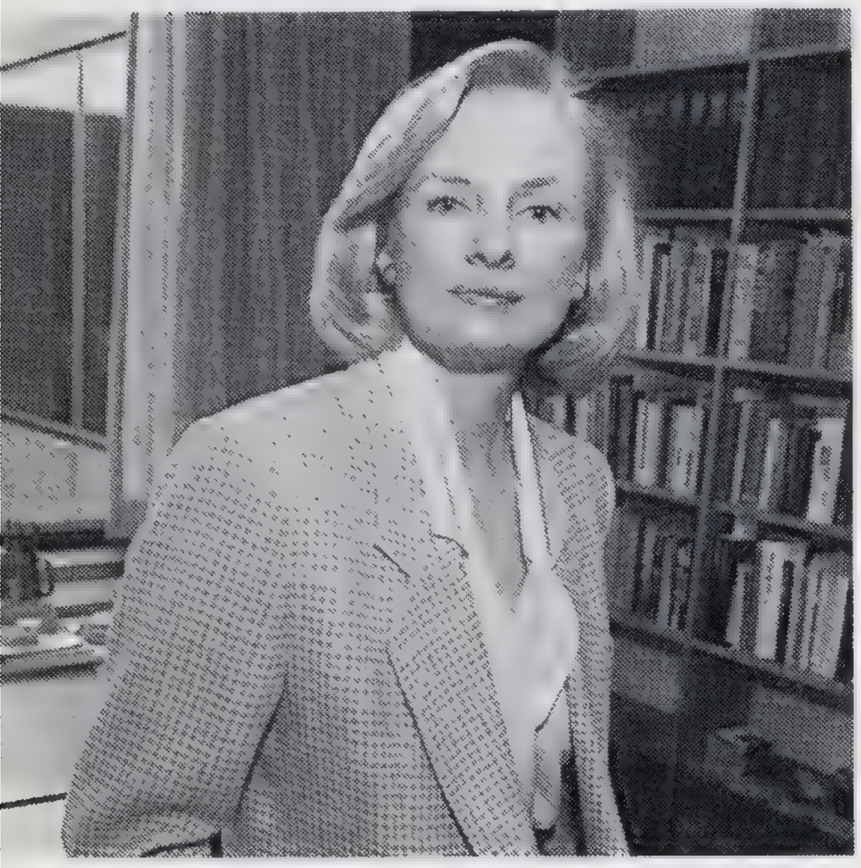
Given her choice, what job would be hers? "I'm quite happy where I am. I don't have the same power a political figure might, but I like the freedom to travel, to write what I think, to exercise independence of mind."

Does anything intimidate her? "Cocktail parties." —JACQUELINE A. SIMON

***Jacqueline A. Simon** is U.S. bureau chief of "Politique Internationale."*

talking to...

MARY ANN GLENDON: "We have let our love of individual liberty trump everything else, such as our sense of community"



Mary Ann Glendon, a professor of comparative law at Harvard University Law School, has been examining Americans' true feelings about the meaning of family. Her new book, *Abortion and Divorce in Western Law* (Harvard University Press), a study of family policies in twenty countries, will shock many women. The reproductive freedom and autonomy that women cherish may work against them, she says; when women in our society do have children, they're on their own.

Glendon asks: How does a society convince itself to nurture its young? And, does the American attitude toward the decision to reproduce—which we consider a completely personal choice—lead us to ignore women and children in need? In the United States, there is less regulation of abortion than in most other countries. Women may be able to win more social support for motherhood, Glendon says, if they relinquish some of their reproductive rights—trading away, for example, the right to unquestioned second-trimester abortions for improved social assistance, child care, and child-support laws.

The question of abortion is particularly important now since the Supreme Court's newest proposed member, Robert Bork, has written that the right to choose an abortion is not really protected by the Constitution.

Q: *How is abortion related to divorce?*

A: There's a Catch-22 that runs through American family law: We do not protect the dependent fetus before birth; and we do not support either the economically dependent woman engaged in childrearing or the dependent children themselves. All over the world, other countries show more concern both for the life of the fetus and for the pregnant woman, whom we leave stranded!

One reason that we Americans have so much trouble with mothers and children is that compared with other countries', our population is very big and heterogeneous. We don't seem to be able to work up the feeling that, say, a Swede would have about other Swedes—that all children are our own. It is hard for a *(Continued on page 240)*

JERRY BERNDT

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MARY ANN GLENDON

(Continued from page 237)

lot of people here to find the charity to provide for the needs of other Americans who may not be the same color or have the same kind of background.

Our current laws are the logical consequences of certain ideas that we're very attached to, such as individual freedom and self-reliance. It's as if our extreme love of individualism has created a disdain for the weak. Women are allowed—left alone—to make reproductive decisions, and to flourish or suffer from the results. We are not conscious of the way we have let our love of individual liberty trump everything else, such as our sense of community.

Q: *How do Americans feel about the abortion rights we have now?*
A: Only about 20 percent of the population believe that abortion should be available on demand throughout pregnancy; about 20 percent think that there should be no abortion except possibly to save the mother's life. The majority of the population—the remaining 60 percent—feel uncomfortable with the idea that a woman could only have an abortion if her life were in danger, but feel equally uncomfortable with no restrictions on abortion at all.

Europeans have found that you don't have to opt for one extreme or the other. They've worked out systems that combine compassion and support for the pregnant woman with concern for the fetus, a concern that increases as it approaches term.

I believe that most Americans want a European-type compromise: an abortion would be easy to get in the first trimester, and progressively more difficult to get as the pregnancy went on. I also think that most Americans, if their attention is called to the matter, want to support maternity and child care. We're not as bad as our legal system makes us out to be.

Q: *Would a European-style compromise dramatically alter women's behavior?*
A: Well, 91 percent of abortions take place in the first trimester. But in the U.S. there is less regulation of abortion, even in the third trimester, than in any other country but India and China.

Q: *How would Robert Bork's becoming a member of the Supreme Court affect future decisions on abortion?*
A: I think it is less likely that the Court would overrule *Roe v. Wade*, the 1973 decision that legalized abortion than that it would reduce the scope of that decision to its narrow meaning—that a statute forbidding abortion unless the woman's life was endangered is unconstitutional. That would leave the rest of the matter to the states.

Now, what would happen in the states? Most likely, exactly what was happening before the Supreme Court decision—a wave of liberalization. By 1973, nineteen states had reformed their abortion laws. In almost all the other countries I studied, regulation was left to elected representatives, who made compromises almost everyone could accept.

The great thing about legislation is that you have a chance to undo it. You can get in there and slug it out, and argue and bargain. The system is relatively open, like our society. But once the Supreme Court says something is unconstitutional the whole legislative process, as imperfect as it may be, is brought to a crashing halt.

Q: *If there's little chance of rewriting abortion laws, why should we rethink them?*
A: Mainly, what I'm concerned about are the kinds of things that go into forming a mentality. I'm worried about forming a mentality that says fetuses are not alive when they are, a mentality that discourages taking responsibility for those who need us.

I see the same thread running through the issue of divorce. We do not require public responsibility for the casualties of divorce by awarding realistic levels of welfare assistance, or private responsibility by collecting realistic levels of child support. Other countries have found ways to assess child support at a high enough level, to deduct it from the absent spouse's paycheck, and to maintain families headed by single women at a decent standard of living. We must ensure that while it may be easy to get rid of your spouse, it isn't easy to get rid of financial obligations to your children.

Q: *Why are support awards so low?*
A: Studies of support awards show that American judges are by and large protecting the life style of the father at the expense of the children. Europeans use standardized formulas and tables that are based on how much it costs to raise a child. They are adjusted for increases in the cost of living.

Child support is just not a big issue in places like Sweden, the Netherlands, and Germany. When you ask your lawyer, "How much child support am I going to get?" he doesn't give you a half-hour of "It depends on the judge" and this and that. He just pulls a card out from his desk drawer and he gives you a figure, a realistic figure. I'm not saying that all over Western Europe divorced women and children are living a very comfortable life, but they are living decently.

Q: *Could Americans be so generous as to say yes, let's help mothers?*
A: Generosity is native to America. A great example is the Marshall Plan after World War II, which was awe-inspiring. I hope that somehow we might be able to come up with something like a Marshall Plan for poor children. There are people who would bet against me on that, but you have to keep trying to persuade people that it's in their interest to care. It's a test of our social fabric: Have we become a nation of deracinated individuals, so that a program for the nation's children cannot be brought to light?

—MARION ASNES

(Continued on page 242)

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talking to...

(Continued from page 240)

KATHLEEN TYNAN:

"Ken constantly surprised and confused me. . . .I had to find out about him"

Roxana, Ken, Kathleen, and Matthew Tynan at home in Los Angeles in 1979.

Only six months after her first marriage, the ravishing Kathleen Gates joined the arts section of London's *Observer* as a young reporter. A month later Kenneth Tynan, the paper's celebrated drama critic, took her out to lunch and proposed. Two divorces and five years after that, they finally did marry, living together until his death twelve years later. His life was an intellectual and social maelstrom; their marriage a journey from bliss to an abyss of great unhappiness and mutual infidelity. Shortly after his death in 1980, Kathleen Tynan decided to write his biography, *The Life of Kenneth Tynan*, which is being published this month by William Morrow. "It was really almost inevitable," she explains, sitting in the London town house the couple shared for nearly ten years. "Ken had constantly surprised and confused me, and I decided I had to find out about him."

Ken Tynan embodied much of the excitement, glamour, and rebelliousness of the 'sixties. He was clever, colorful, and at the epicenter of a world that encompassed both John Lennon and Princess Margaret. Already established as England's leading theater critic, Tynan wrote criticism that was controversial—he championed the work of Peter Brook, Bertolt Brecht, and John Osborne—but also rich, lyrical, and intelligent. Having returned to London in the early 'sixties from a stint in New York City writing for *The New Yorker*, he spent the next ten years working at the National Theatre with Lord Olivier, finding and producing plays like *Rosencrantz and Guildenstern Are Dead*, *Long Day's Journey into Night*, and *Jumpers*. He visited Hemingway in Cuba and Orson Welles in Spain. Antonioni based the famous party scene in *Blow Up!* on a party given by the Tynans in their Mount Street apartment where, for the occasion, female mannequins were draped in interesting positions around the house, and where a drunk Marlon Brando dared Tynan to kiss him on the lips.

But that golden era gave way to bleaker, less happy times. Tynan began to attract more controversy and criticism than he was dishing out, for example, for being the first person to say a four-letter word on British TV. He suffered further public odium as the deviser of *Oh, Calcutta!*. Although destined for international success, when first put on, the show attracted howls of protest and some terrible reviews on both sides of the Atlantic. With their marriage increasingly strained, and Ken suffering from emphysema, the Tynans moved to Los Angeles, where he died a slow painful death.

Living with this difficult, mercurial man took its toll on Kathleen. "Doing the book has cleared away a lot of emotional baggage; it's lifted a huge cloud," Kathleen says. "I no longer feel bound to him by hoops of steel, which in truth was the case when he was alive." She spent three years researching the book, uncovering an enormous amount of Tynan's unpublished works, which she hopes someone will publish in an omnibus. "For a start, it was physically extremely arduous," she says. "It felt like climbing a mountain. . . .I saw everyone who knew Ken—literally, hundreds of people."

These included interviews with the many women with whom Tynan had had liaisons. "With the exception of one they all knew Ken before I did, so that wasn't too painful and I was impressed by how generous and candid they all were."

Probably the most painful part of the book for Kathleen to write was about the only affair that Ken had after their marriage, at the onset of his fatal illness. Kathleen confesses to an affair of her own, which was conducted in London around the same time.

"My publishers urged me to go into much more detail about my own feelings at the end of our marriage," says Kathleen. "But I didn't want to write only a memoir—Ken deserved much better than that. So I had to find a way of keeping him center page all the time." Weighed down by the mass of material she was dealing with and the controversial nature of some of it, she broke up the book with an introduction and an interlude that allowed her to insert her own feelings.

There is, as a result, an intriguing subtext to the book—Kathleen's own voyage of discovery. "It's a very strong undercurrent," she says. "At the outset I didn't really know what the outcome would be, but I suppose the answer is that Ken was a radical and I'm a conservationist."

Much in the same way that Kenneth Tynan pushed the limits of taste and permissiveness in his lifetime, his wife has moved the boundaries of biography with her book's totally candid approach to a subject so close to its author. "It's such an eccentric book really," she says. "I didn't have a model. Because of my role as both wife and biographer, it was difficult but important to find some structure to get me through."

Currently at work on a film script for Shirley MacLaine, Kathleen does not appear to have glossed facts or spared feelings in the book, even her own. "The only people I protected were the children [the Tynans have two], largely by just leaving them out. And I pulled back on the first Mrs. Tynan [Elaine Dundy]. I think [life with Ken] was hard for her so I made a conscious effort to be meticulously fair. But I haven't pulled back on anyone else."

What emerges from the book is the truly remarkable, if tormented, romance between Kenneth and Kathleen. As he wrote to her before their marriage: "I have never felt at peace except with you, never understood all the happy meanings of loving-kindness except through you. . . .Please be sure of me always." She says: "The book was a hard way to find out about him but I think I'm pleased with it. I feel very good about Ken and me and that's a marvelous surprise."

—EMMA SOAMES

Emma Soames *is an editor at British Vogue.*

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health

Flu-related toxic shock . . . safer drug for breathing ills . . . new scar-surgery technique. BY MELVA WEBER

FLU'S FOLLOW-UP MENACE

Physicians are being alerted to the possibility of toxic shock as a complication of influenza. Toxic shock syndrome, life-threatening if not detected and treated promptly, has afflicted mainly menstruating women who use tampons. Other cases have involved contraceptive sponges, childbirth sepsis, respiratory tract infections, nasal packing, and infected wounds. But Kristine L. MacDonald, M.D., a field researcher for the Centers for Disease Control, identified nine cases of flu-related toxic shock during a seven-week period of an influenza outbreak in Minnesota last winter. Tests revealed *Staphylococcus aureus*, the organism whose by-product toxins can set off toxic shock symptoms. Dr. MacDonald emphasizes that the complication is rare; but because toxic shock is so serious, doctors should be quick to consider this diagnosis in a flu patient who suddenly gets worse.

In a prophetic study two years ago, Alexander D. Langmuir, M.D., of Chilmark, Massachusetts, and his colleagues analyzed accounts by Greek historian-general Thucydides of the plague of Athens, which marked the beginning of the downfall of the Greek empire. Thucydides' notes suggested to the researchers that the devastating plague may have been influenza complicated by staphylococcal toxins.

Because both the influenza virus and the staphylococcus are able to mutate, transfer, adapt, and survive, the Langmuir group pointed out that Thucydides Syndrome still may be with us and could reappear in a future epidemic of influenza. Their report appeared in *The New England Journal of Medicine* in October 1985; and, in months, their prediction apparently came true.

ANTIBIOTIC FOR PLUGGED AIRWAYS

Excessive mucus in airways, often a problem in lung infections, bronchitis, and asthma, may be helped by erythromycin, a familiar antibiotic for bacterial infection. Zvi M. Marom, M.D., of Mount Sinai Medical Center in New York City, presented findings to the American Lung Association suggesting that the antibiotic reduces the amount of airway mucus. Up to now, says Dr. Marom, corticosteroids have been the only drugs that could reduce the secretions, but they have significant undesirable side effects, while erythromycin is well-tolerated by most patients. "If a relatively safe substance such as erythromycin can help to prevent clogging of the air passages," he said, "treatment of the underlying disease will become easier."

ACNE NEWS: FROM ASPIC TO SCAR FIX

Gelatin—ingredient in jellied salads and desserts—is the newest material for correcting indented scars from acne, chicken pox, and injuries, reports the "Journal of the American Academy of Dermatology." At Tulane University School of Medicine in New Orleans, Larry Millikan, M.D., reports that gelatin injection treatment is showing good results in tests at medical centers across the nation. So far, about half of the gelatin-treated scars show definite improvement lasting up to one year.

Dermatologists have been searching for a better filler material to use in surgical correction of facial scars: paraffin and silicone produce too many side effects, collagen may cause adverse reactions and lacks permanency. Gelatin mixed with a clotting agent and used as implant material appears to be safe and effective for treating scars in selected cases. Follow-up studies will evaluate how long the improvement lasts.

TASTE TEST FOR PANIC DISORDERS

Caffeine makes everyone more sensitive to bitter tastes; but people who are subject to panic attacks, an anxiety disorder, are supersensitive, with a bitterness taste threshold three times normal. Researchers at the University of California, Irvine, report tests of normal volunteers and panic-attack subjects that brought out the differences in taste response, possibly explaining why panic patients often abstain from coffee. The UC researchers believe the taste test may become a useful diagnostic tool, help predict risk of panic attacks, and could lead to discovery of other aspects of supersensitivity in panic and other anxiety disorders.

ARTIFICIAL BLOOD VS. THE REAL THING

Fluosol, known as artificial blood, is a milky, oxygen-rich fluid that was designed to replace natural blood in hemorrhage emergencies. A new study at Vanderbilt University and St. Thomas Hospital in Nashville, Tennessee, is finding evidence that its use after a heart attack can greatly reduce heart-muscle damage from blood returning to the heart after a blocked coronary artery has been opened. If study findings are borne out, death rates from heart attack may be dramatically reduced in the future.

Vanderbilt's Mervyn B. Forman, M.D., lead investigator for the Fluosol study, explains that opening a blocked artery salvages heart muscle, but that white cells in natural blood can also cause tissue damage by breaking down cell membranes and altering proteins. When Fluosol, which carries as much oxygen as blood but lacks platelets and either red or white cells, is injected along with the clot-dissolving agent or used during balloon angioplasty to open the clogged artery, the artificial blood seems to suppress white blood cell function, preventing muscle damage.

"We think artificial blood may keep white blood cells from releasing 'bad' substances," says Dr. Forman. In Fluosol animal studies, heart attack size has been reduced by 65 percent.

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LIFE IN THE SLOW LANE

Your own pace may not always be a sprint, but beneath that tortoise shell may well be a winner

BY SUSAN ALLEN TOTH

As you churn down the fast lane, splashing water into a showy wake like a small outboard motor, you probably don't notice me. I'm the one on the other side of the rope, the quiet swimmer stroking steadily. As you cycle past me with a warning cry of "On your left!" you probably glance once in your rear-view mirror, but I soon disappear from sight. Huffing and puffing in a determined sweat, you jog by me in the early morning. I'm the walker who has stopped for a moment to watch geese circle over the lake. But if you looked, you'd see a small smile on my face. As a child I read my *Aesop's Fables*; I don't mind being the tortoise.

The smile is not one of derision but of self-satisfaction. I did not learn to love exercise until I was in my thirties, and now I am quite pleased with myself. If years ago you were captain of your high-school girls' basketball team, or lifeguard at the YWCA swimming pool, or the tennis pro's favorite pupil, you wouldn't understand. But perhaps, like me, you grew up in an era before girls were encouraged to develop athletic skills. Before "fitness" was a stylish word. Before health food, aerobics, tai chi, and yoga. Perhaps, like me, you ducked in terror when the volleyball sailed over the net. Perhaps you too ran last in relay races. Perhaps you thought of phys. ed. class as public torture. Then you will know why I'm smiling.

I didn't become addicted to exercise until after my divorce. At thirty-three, I discovered the world had changed, and I needed to update my image (a phrase less threatening than "total overhaul"). As a single parent of a small, active child, I also needed to get out of the house. With the daring that soon becomes second nature to divorced women seeking survival, I joined a health club. To my astonishment, I enjoyed working out, at my own speed and in total privacy, on various complicated machines. My increased sense of physical vitality led me to begin swimming a few laps in the health-club pool, then walking to work, biking to a nearby grocery, and finally enrolling in a yoga class.

Before long, I was hooked. I needed a daily "fix" of stretching, deep-breathing exercise in order to feel sane and at least temporarily tranquil. But my approach to exercise, then and now, belongs to the long-ago girl who slunk to the sidelines in embarrassment when she dropped a fly ball. Group sports still appeal to me about as much as group sex: When I exercise, I want to be by myself. I like to set my own pace; then I can listen to my body, check taut muscles, pay attention to my breathing. My mind quiets.

My refusal to participate in competitive sports is also a refusal to *look* competitive. I want to fade into the background, avoiding comparison and comment. I have invented my own versions of a tortoise's shell. Not for me are the sleek, shiny, glamorous outfits that proclaim expertise; when I exercise, I go into sartorial hiding. I cultivate the costume of a rank amateur, someone who—given such an awkward appearance—is doing surprisingly well. When I swim, I wear a respectable but rather baggy old suit, one that gives me the excuse of occasionally stopping to pull up my straps. When I bike, I roll my Levi's to the knees, counteracting the zealous impression of my safety helmet.

When walking (my favorite exercise), my well-shod feet may give me away (I'm a sucker for the latest model in walking shoes); but above the ankles, I am disarmingly sloppy. My winter outfit is assembled after the first frost and then kept in a crumpled roll in my closet. I layer on silk long-johns and turtleneck, a wool sweater and flannel slacks, knee-high ski socks and fleece-lined crepe-soled shoes, a final cover of down jacket, face mask, hat, ear muffs, mittens, scarf; and the total effect, a cross between rummage-sale shoplifter and Sasquatch, is an impenetrable disguise, perfect for a private walker.

By the lake, I set out happily on my afternoon walk. In a nylon sweatsuit, bright yellow and crackling in the cold, a jogger sails by me, windblown tears in his eyes and a bluish-white patch on his nose. I continue to steam along, slowly and warmly. Soon, far ahead, I see the jogger leave the lake path for the parking lot and shelter from the icy winds. I wrap my six-foot scarf once more around my neck and pick up a little speed for the next mile. Underneath my carapace, you might be able to see what a turtle looks like when she smiles.

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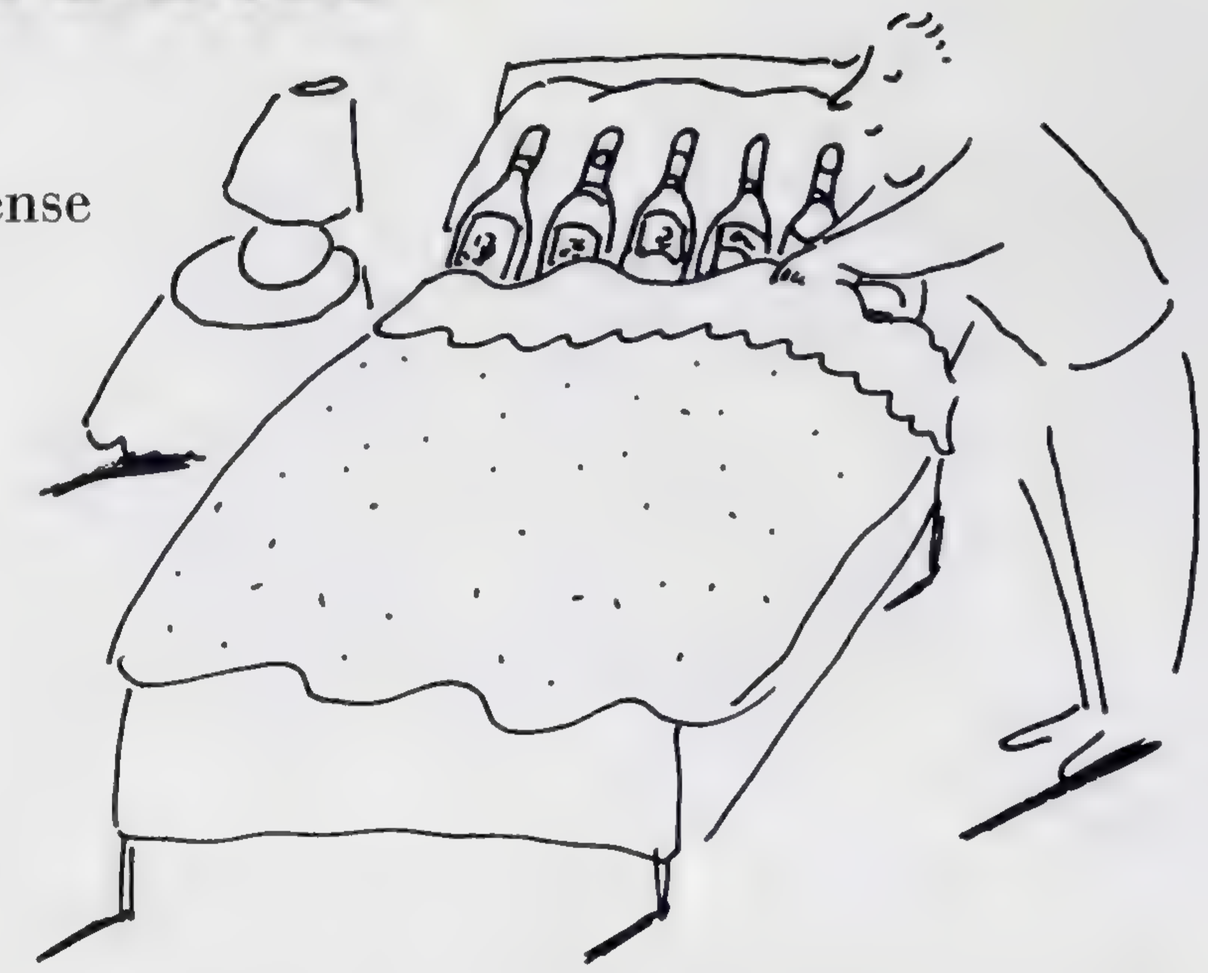
A CELLAR PERFORMANCE

A home wine cellar spells Edwardian luxury—and makes good economic sense

BY RICHARD SENNETT



You wander through the bare rooms that, with the help of a crippling mortgage, are now all yours. This calls for a truly special celebration, and you have decided on a great wine, Bienvenues-Bâtard-Montrachet, rather than Champagne. You take off the foil; there is mold on top of the cork. You insert the Screwpull; the cork crumbles as you draw it out. Is this a portent of carpenters-to-come? You strain the wine, pour out the liquid gold, take a sip, and the celebration is over. The wine tastes like cooked vinegar, which it is.

These are the effects of bad cellarage. There is no way to know by looking at wine in a shop if it has been stored next to heating pipes for two or three years, if it has been stored upright rather than on its side, if the cellar's humidity is controlled. No way for you to tell, and often no way for your merchant to, either; the wine trade relies increasingly on central storage warehouses whose practices retail dealers can't monitor.

The solution is your own wine cellar. Your grandparents had one, but you, who are nearly bankrupt for the sake of an apartment the size of an Edwardian kitchen, find the very idea absurd. It isn't: a climate-controlled home wine cellar that holds 440 bottles is about the size of a wardrobe (one such model, sold by The Wine Enthusiast, in Pleasantville, New York, measures 38 inches wide by 29 inches deep by 82 inches high). A cellar half as deep that holds half as much resembles a bookcase in size and shape. Even if you have a basement, these mechanical cellars make good sense, for damp and heat are hard to conquer even in suburbia. But to make good use of a mechanical cellar, you must take wine a little more seriously than buying a bottle whenever you feel like drinking.

The Edwardians had a strategy for their capacious cellars: they drank red wines they had laid down ten to fifteen years before, white wines five years before. By methodically replenishing their stocks, they managed to drink only wines whose character had matured. Nothing is sadder to me than seeing people today open bottles three or four years old; we drink at most a promise that has yet to be fulfilled. The old way was also thriftier; people spent less and, by letting their wines sit, tasted more.

Of course, these cellars were big. George Saintsbury, the Edwardian literary critic and gastronome whose *Notes on a Cellarbook* is to wine what *Finnegans Wake* is to prose, thought nothing of calling a five-thousand-bottle cellar "promising." Oddly, these caverns of wine measureless to man did not fuel great-grandparents markedly more alcoholic than ourselves. In a middle-class household in London before World War I, dinners of twelve to fourteen occurred at least once a week, so the cellar would give up at least five hundred bottles a year.

When you think about it, these Edwardian practices could *(Continued on page 250)*

Richard Sennett's *most recent novel is "Palais-Royal."*

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A CELLAR PERFORMANCE

(Continued from page 248)

serve us in good stead today. If a moderately homebody couple shares a bottle of wine every other night and has six friends to dinner once every two weeks (this would probably, to Henry James, be the definition of a "social desert"), they will consume about two hundred bottles a year—the entire contents of their bookcase cellar. It makes sense, following the Edwardians, to plan and to think big. A "mini-cellar" holding sixty or seventy bottles is not a cellar at all: it is a four months' supply of whatever comes in from the liquor store—unless your willpower is great enough not to touch those sixty bottles for five years (in my view, puritanical restraint is a form of exhibitionism).

More congenially, you will buy the largest mechanical cellar you have space for and can afford. The 440-bottle models run about fifteen hundred dollars; a cellar half this size runs about two-thirds the price. A lot of fancy junk is sold as options on these machines—for instance, liquid temperature probes, which are more suitable for a blood bank—but there is one indispensable option. Usually the insulation on mechanical cellars is inefficient, which makes them costly to run. You should have your machine fitted to an R-11 standard (the "R" value is a measure of heat conservation, the higher the better; R-11 is equivalent to a well-insulated wall of your house).

I prefer the larger cellar because it can be stocked in a balanced way; one-third wines beyond temptation, one-third "let's splurge," one-third simple but unusual wines to drink anytime. If your space dictates only the 220-bottle model, you should eliminate this third category and take your chances with the local liquor store for the wine you drink every day.

In the beyond-temptation category, a cellar is traditionally stocked with expensive wines bought when they are too young to drink; this radically cuts their cost. This year I would suggest buying as many great Burgundies as you can. They are getting harder and harder to find, because the French seem to be holding onto them. The volume of Burgundy is in any case always small, compared to Bordeaux, and its production a more problematic affair.

Collecting these wines follows Saintsbury's rule: lay down what you are unlikely to see. If, however, your taste tends to run to a few familiar favorites, you might want to use the beyond-temptation part of the cellar to lay them down in as many years as you can store. The variations between years in a great wine can be enormous, so you can create variety even though you are drinking the same chateaux. There's no shame in this seemingly conservative practice: one of the greatest American bons vivants, the late Samuel Chamberlain, said that familiarity gave him the ultimate pleasure, a clear memory of what he had tasted before.

The "let's splurge" part of the wine cellar should be good wines that could be drinkable in a year or two, or better wines from early maturing years or bad vendages. A "bad" vendage means something different to your wine merchant than to you; to him it is a general statement, indicating low yields, a lack of stamina in the top-bracket wines, or a failure of many lesser wines to come up to par. But wine districts in America and in France are so complex that within these general ratings of worth, there are many particular values to be had; for instance, Chateau Lynch-Bages is a claret that seems to outperform its neighbors in so-called bad years.

A good way to buy both beyond-temptation and splurge wines is to purchase wine futures. People who deal in pork-belly commodities naturally view with ultimate horror the prospect of one hundred thousand pig innards delivered to the office. You, on the contrary, want to own your future—just as the condominium salesperson said. In buying wine futures, you purchase a wine after it is harvested and before it is bottled; generally at half to two-thirds the bottle price. The risk is slight, since expert opinion on the vendage will come out fairly quickly. You buy through a wine merchant like Sherry-Lehmann in New York City (in most big cities you will find some firm engaged in this trade); the wine is delivered to the merchant, and the merchant delivers to you. You wait one to two years, which helps stiffen your resolve without trumpeting your virtue.

The part of your cellar that is for immediate drinking requires the most thought. What should you put in your precious space that you can't buy at the liquor store?

Since I live in New York City, the answer is easy: Anything I pick up at an auction-house wine sale. These auctions are gold mines of cheap, good wines sold without much cunning by bored, baggy-eyed auctioneers waiting for the next round of big money.

You, dear reader, will not, well, exploit your local merchant but rather make use of him, just as I do these auctioneers. Go over his distributor lists and ask him to order odd or country wines for which there is no demand; he will go to the trouble, hoping one day to sell you a case of Chateau Latour. At the moment, for instance, red Loire Valley wines like Bourgueil, Chinon, and Sancerre (yes, red Sancerre, and it's delicious) are good buys; they are much more interesting to sample than ordinary table-wine blends. For some reason, a lot more interesting wine is imported to this country than appears in the shops, exactly the kind of wine worth keeping during the year in a cellar.

Does it sound complicated? Once that oak box is installed in your sleeping alcove (you have sold the innerspring bed and are sleeping on a futon—much better for the back anyhow), I don't think you'll find it unpleasant. A cellar is an invitation to the pleasures of domesticity, pleasures that in the modern world we have increasingly to plan in order to experience. ▽

VOGUE, November, 1987

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PEOPLE ARE TALKING ABOUT

books

Dian Fossey, with her beloved gorillas

WHY DO GIRLS GO APE?

The strange life and mysterious death of Dian Fossey

By TRACY YOUNG

On December 27, 1985, the same year that *Women Who Love Too Much* by Robin Norwood was published, and a few weeks shy of her fifty-fourth birthday, Dian Fossey was discovered in her jungle cabin, sprawled on her back, a pistol and a clip of ammunition by her side. Her skull had been split diagonally from her forehead to the opposite corner of her mouth, by a machete. The woman who had devoted eighteen years of her life to the mountain gorillas of the Virungas was dead, murdered by an unknown assailant while she still bore the secret of her own mysterious, mad pursuit.

Fossey, whom the Africans half-mockingly called "Nyiramachabelli," the woman "who lived alone in the forest," grew up pretty much alone in Northern California, the only child of George and Kitty Fossey, who divorced when Dian was six. Both sensitive (she cried for a week when her goldfish went belly up) and tough enough to win a coveted wrangler's job at a dude ranch, Fossey was determined to become a vet; she flunked out of U.C. Davis in her second year, undone by the "hard" sciences, chemistry and physics, and betraying the intellectual flab that later would jeopardize her standing in the scientific community, even after she picked up a doctorate from Cambridge. She eventually did graduate, from San Jose State with a degree in occupational therapy, and took a job at a hospital in Louisville, Kentucky, where she met two of the men who would alter the course of her life: one, a young Austrian from Rhodesia named "Pookie," who courted her off and on for years and offered to pay her one-way fare to Africa if she would marry him (she did not); the other, a dashing newspaper reporter with whom she fell a little bit in love and whose tales of Africa remained with her long after his dust had settled.

In September, 1963, financed by a bank loan, Fossey made her first trip to Africa. She didn't waste a minute with the amenities of casual tourism. Disappointed by her guide, whom she pushed to the point of exhaustion and exasperation, Fossey found a more simpatico figure in Dr. Louis Leakey, the famous paleoanthropologist who was instantly struck by her rawboned beauty—six feet tall in filthy tennis shoes, with black Irish eyes and thick, thick, hair—as well as her lunatic enthusiasm. More important, Fossey caught a glimpse of the fearsome and majestic mountain gorillas. It was love at first sight.

Why do girls go ape? Leakey, who helped Fossey set up her study center in Karisoke, and whose other protegées included Jane Goodall and Biruté Galdikas, told Fossey that women were better field students of animals than men because of "their patience and capacity to give more fully of themselves." Leakey may well have known what apes see in women; he, too, liked having them around, and pursued Fossey, without success, for years. However, he failed to explain what women see in apes.

In his book about Fossey, *Woman in the Mists* (Bantam), Farley Mowat, the Canadian naturalist and author, doesn't offer much of an explanation either. Instead he draws heavily on Fossey's letters, journals, and best-selling book, *Gorillas in the Mist*, so that we end up with a self-portrait, and a rather unpretty one at that.

Fossey lacks the glamour of some other Africa mavens—the aristocratic Isak Dinesen, the spirited Beryl Markham, whom Dinesen once described as "pantherine." Fossey's writings, clearly her own, are punctuated with off-the-record outbursts like "yuk" and coy references to her drinking bouts, marked "X" in her journal. Her colleague, Jane Goodall, could cut loose: At a conference of the International Primatological Society in Vienna, Goodall "presented" to her dancing partner. But Fossey, who judged the episode "gross," wasn't all that much fun. For the most part she yawed between stinging self-righteousness and mawkish self-deprecation.

Fossey could be gracious, even generous, when the occasion suited her. While she was capable of dropping a bundle on a Hermès dress during one of her rare forays out of the bush, she was basically a model of self-sacrifice, suffering enough physical ailments to flesh out a Merck Manual, as well as the slings and arrows of financial hardship and international bureaucracy—all to protect her beloved gorillas. And she could be as utterly ruthless as a modern-day Madame Bovary toward anyone, or anything, that stood in the way of her highly romanticized ambition.

To her credit, Fossey was as cavalier in her treatment of whites as of blacks, whom she unself-consciously referred to as "woggies." She browbeat the young students who worked with her; she told an African park official that she didn't want blacks to come near the gorillas because it would make the animals less wary of poachers; and, when an *(Continued on page 260)*

"Surely, God," Fossey sighed, the first time she saw the apes, "these are my kin"

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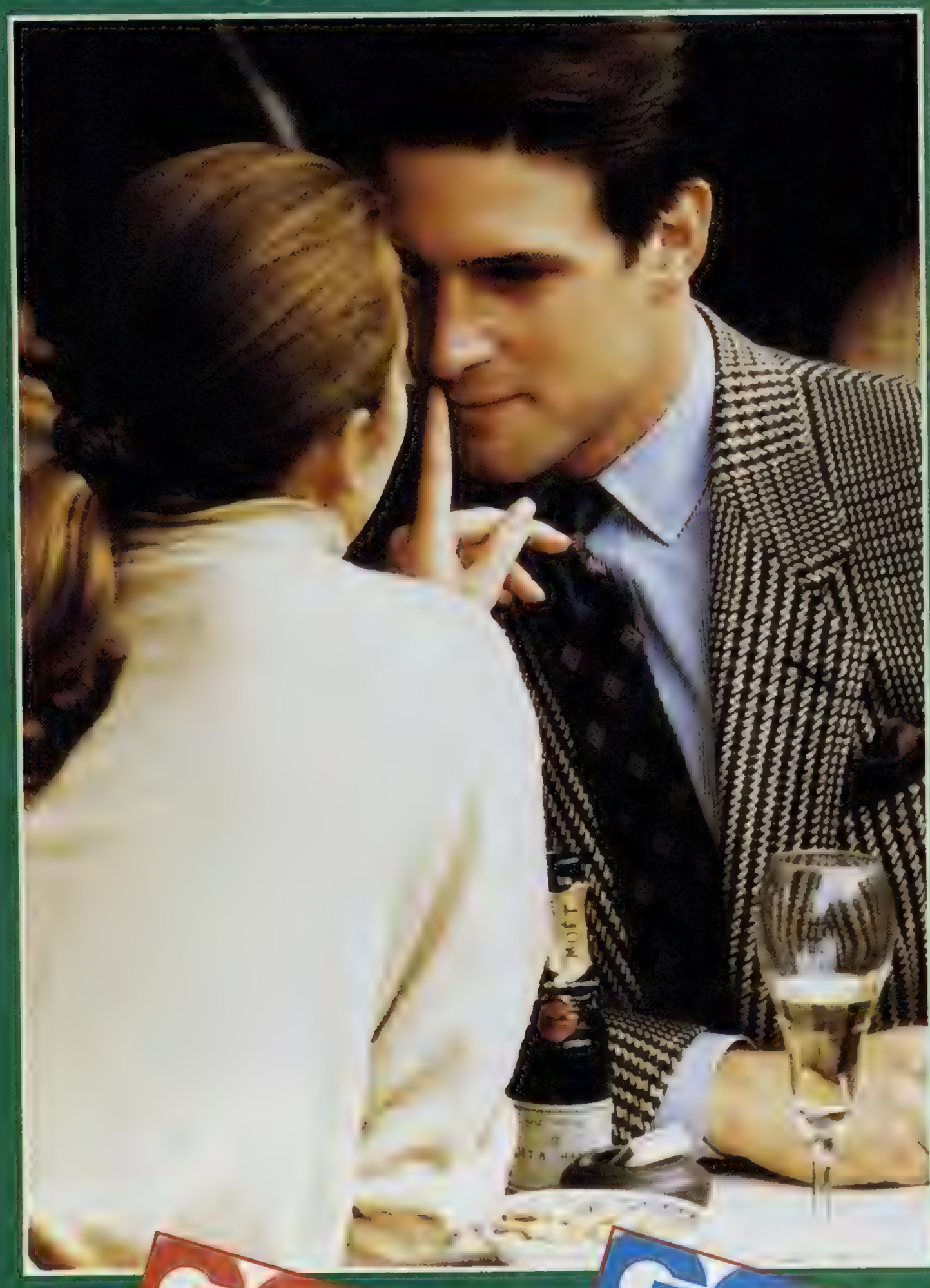

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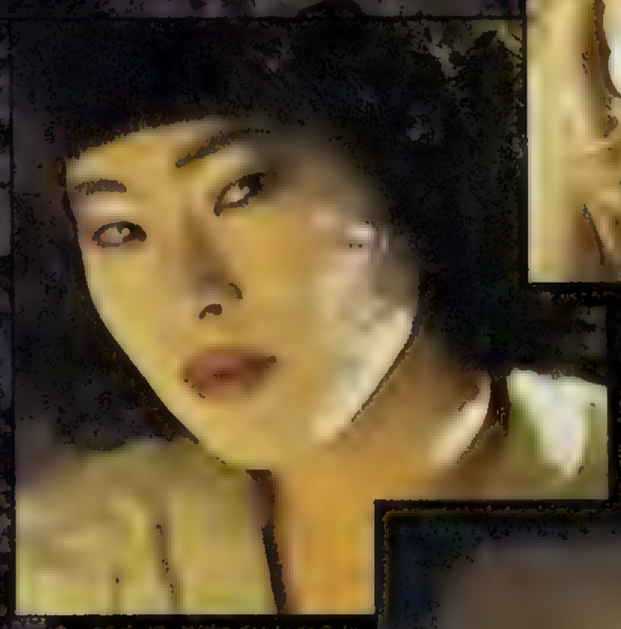

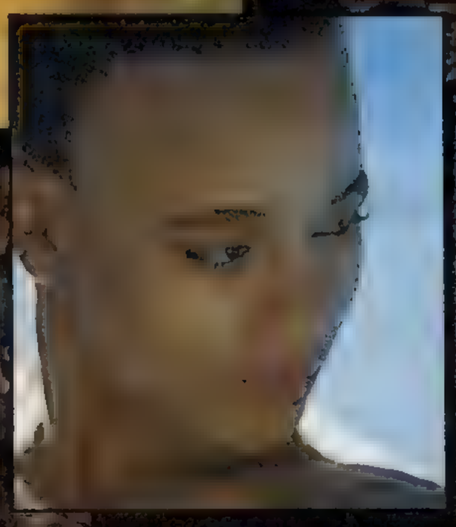

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 252)

unwelcome group of tourists invaded her camp, she gathered a steaming pile of gorilla dung and spread it out on the dining table in front of her cabin, ostensibly to examine for parasites. But she reserved her real venom for the poachers who rounded up gorillas to sell to zoos, or cut off their hands to make ashtrays for tourists. These men were the enemy whom she stalked and tormented, robbing their huts, terrifying them with drugstore versions of black magic, subjecting them to lengthy interrogation, even whipping one across the genitals with stinging nettles.

Fossey could be as ruthless as a modern-day Madame Bovary

Rumor has it that while she was being held prisoner during the Congo uprising of '67, Fossey was gang-raped by her soldier-captors, an event that supposedly colored her attitude toward the natives. But Fossey had a great deal of respect and affection for the Africans who worked *with* her; besides, her poor relations with the opposite sex were more systemic. Despite the fact that she excited the interest of many admirers, Fossey had a knack for finding unavailable men, and a penchant for throwing herself at them with complete girlish abandon. This behavior was so unlike the way she slowly, patiently seduced the gorillas that one cannot help wondering whether her rapport with the animals was compensation for her self-fulfilling distrust of men—or vice versa.

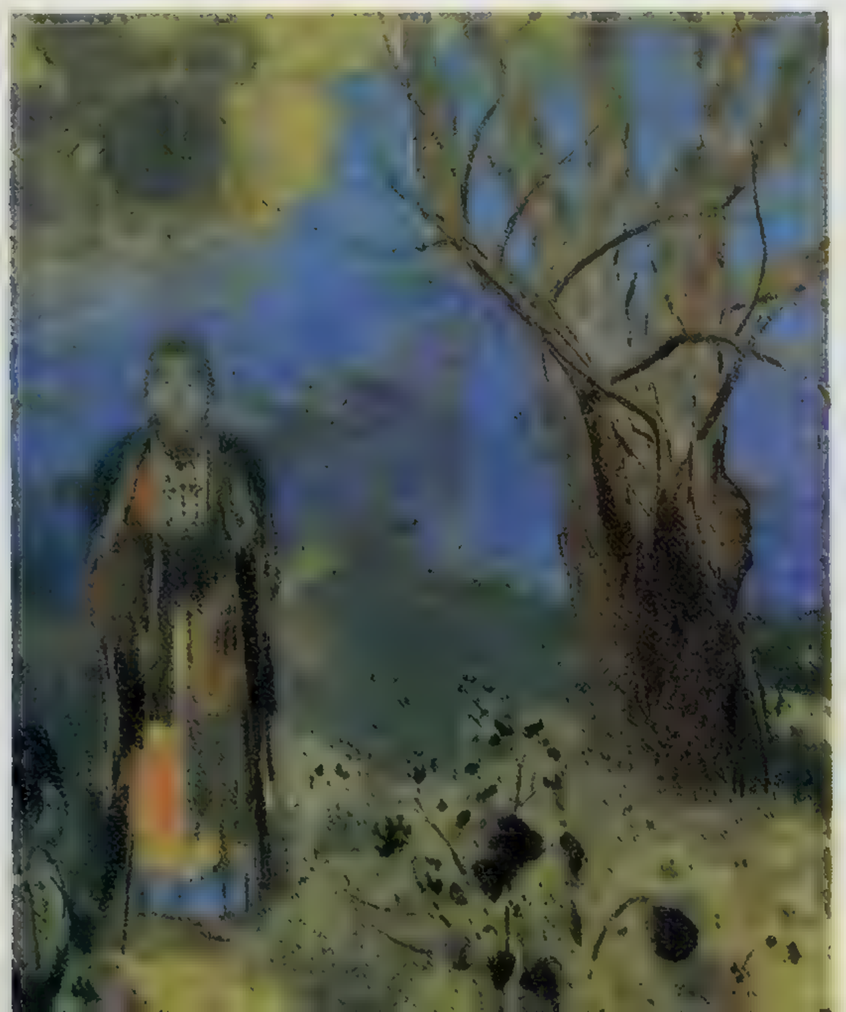
"Surely, God," Fossey sighed, the first time she laid eyes on the apes, "these are my kin." One may speculate that her affinity for the huge primates, with whom she cavorted like a member of the clan and in whose "family plot" she is buried, belongs to a shaggy symbolic search for the cozy family she lost so early in life.

Or was Fossey's obsession of a spiritual nature, a white hot pilgrimage to be reunited with some other, unearthly father? She may have intuited as much when she wrote: "Neither destiny nor fate took me to Africa. . . . I had a deep wish to see and live with wild animals in a world that hadn't yet been completely changed by humans. I guess I really wanted to go backward in time."

But enough cheap romance. Cheap psychology. Cheap religion. In the end, cheap irony had its way with Dian Fossey. Shortly before she died, having just been granted a two-year visa extension that would allow her to keep her endangered center going, Fossey realized that gorillas were slowly dying—not from gunshot wounds and traps, but from a North American intestinal parasite, and social disorganization, brought on by too close contact with humans.

Beauty killed the beast. And Beauty didn't fare too well either. After Fossey was murdered, one of Fossey's colleagues at Karisoke, Kelly Stewart—the daughter of actor James Stewart—said: "She viewed herself as this warrior fighting an enemy who was out to get her. It was a perfect ending. She got what she wanted. . . . It must have been painful but it didn't last long. The first whack killed her. It was such a clean whack I understand there was hardly any blood."

With friends like that, it's no wonder Dian Fossey preferred gorillas. ▽



OF THINGS PASTEL

For many years, Symbolist Odilon Redon restricted his palette to black and white. When he did add color, he did it with a vengeance. Around 1890 Redon took up a new medium and, as *Odilon Redon—Pastels* (Braziller) by Louvre curator Roseline Bacou reveals, changed forever the expressive power of his art. The themes are symbolist standards—figures from mythology, images of Christ and of Buddha (*left*), visions of the subconscious—well-matched by the intensity of pure saturated color. Redon's fantastic imagination and his luminous mustard yellows, jewel reds, hot pinks, and electric blues lift even portraits and floral still lifes out of the ordinary. —E.W. *("Books" continued on page 262)*

"Buddha," Musée D'Orsay, Paris. Photo Courtesy of George Braziller Inc./Publisher

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(Continued from page 260)

REBEL ON THE COUCH

Karen Horney, Freud's female nemesis

By LOUISE J. KAPLAN, Ph.D.

Karen Horney, always a rebel. Here, as a student at the University of Freiberg

Few present-day feminists are aware of their debt to Karen Horney, the psychoanalyst who made her professional debut in the 1920s writing two papers that quarreled with the prevailing Freudian versions of female sexuality. She questioned—mildly, at first—the ideas on female castration anxiety put forth by Karl Abraham, Freud's closest disciple (and not incidentally her own analyst), and then took issue with Freud's thesis on the differences between the sexes. Eventually, Horney would challenge the whole structure of classical psychoanalysis.

In *A Mind of Her Own* (Summit), journalist and lecturer Susan Quinn offers a compelling interpretive narrative of the life and work of the psychoanalyst who first asked, "How far has the evolution of women... been measured by masculine standards and how far therefore does this picture fail to present quite accurately the real nature of women?" But Quinn's most distinctive contribution is her incisive analysis of the feminine and masculine identifications that arose out of Horney's immensely conflicted relationships with her mother and father.

The second child and only daughter of a Norwegian steamship captain and a woman whose life was devoted entirely to her two children, Karen was raised in a virtually fatherless household. As a fourteen year old, she wrote in her diary of her hunger for a father she might love and respect, while furiously attacking her own father as a hypocritical, selfish man. Indeed, from adolescence on, Karen grappled with her alienation from both her father and the God he tried to force upon her. In her professional life she cast about for an intellectual father worthy of her allegiance. And two years after her marriage to the wealthy industrialist Oskar Horney, she embarked on the first of her numerous love affairs, longing "to be tossed about in the stormy seas of passions," yet demanding of herself that she be "a captain, in control of her own destiny."

Horney's lifelong quest for an all-fulfilling sexual relationship, what Quinn calls "her near total dependence on others to fill an inner emptiness," was at apparent odds with Horney's compelling need to declare her independence from all authority figures. It was, to Quinn's mind, inevitable that Karl Abraham and Freud would join Horney's "pantheon alongside her father, her childhood minister, the Christian God, and various teachers whom she had idealized, then rebelled against." Quinn does not agree, however, with Horney's critics who claim that she never would have wandered into psychoanalytic heresies "if she had resolved her anger with her father through the transference to Abraham in her analysis." She believes that Horney arrived at her alternative theory of female development primarily through the awakening of her latent femininity as she mourned the death of her mother, her "great childhood love," and began to experience the deep emotional satisfactions of pregnancy, childbirth, and motherhood.

When Horney, then the mother of three daughters, left her husband, she set out upon the most original phase of her psychoanalytic career, producing increasingly controversial papers that all but reversed Freud's formulations on the differences between the sexes. In her strategic revision of the penis envy concept, she introduced the idea of womb envy in men. She saw the masculinity complex, which drives women to act like one of the boys, as the outcome of a male culture that obstructs the natural unfolding of femininity. She portrayed the little boy as compensating for his genital inferiority in comparison to his mother by denying the existence of the vagina, and concentrating instead on his phallic powers.

The complete break with orthodox analysis took place after Horney came to the U.S. in 1932. For many emigré analysts, the loss of the refinements of German and Austrian culture signified the crumbling of their universe. Not so for Horney. As savvy about the American intellectual marketplace as she proved herself to be about the stock exchange and real estate, she epitomized the American concept of "adjustment." In less than a decade she was one of the most popular lecturers at NYC's New School for Social Research, author of the best-selling *The Neurotic Personality of Our Time*, and director of her own psychoanalytic institute.

If the strains of Pollyannaism that infiltrated the last phase of Horney's career are antithetical to the abiding spirit of psychoanalysis, her American papers on the ego, narcissism, and the self did anticipate the concerns of contemporary psychoanalysis. Quinn shows quite convincingly how these later pioneering studies were continuous with the introspective quality of mind that had inspired Horney's visionary conceptualizations of the differences between the sexes. As Quinn reminds us, Horney was the kind of student who could console herself for being denied entrance to a dissection class by conceiving of a more difficult task: "I shall take myself to pieces." One might have guessed that she would mature into the pragmatic and introspective physician who would test every psychoanalytic abstraction against both her clinical observations and her own inner experiences. ("Books" continued on page 264)

By the late '40s, Horney had her own institute in NYC

Courtesy Summit Books

Louise J. Kaplan, Ph.D., *is the author, most recently, of "The Family Romance of the Impostor-Poet Thomas Chatterton" (Atheneum).*

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 262)

Musée d'Orsay, Paris

LASTING IMPRESSIONIST

Almost one hundred years after his death, Gustave Caillebotte, one of the lesser-known Impressionists, is the subject of a new book by Kirk Varnedoe, curator of last year's *Vienna 1900* at NYC's Museum of Modern Art. Like Monet, Degas, and the others, Caillebotte painted scenes of Paris and the surrounding countryside, but tempered them with a sense of melancholy, of time frozen, and with deliberately abnormal spatial constructions (blamed at the time on the artist's ineptitude) that prefigure the distortions of Munch and Van Gogh. "Floor Scrapers" (*above*), rejected by the Salon of 1875, displays Caillebotte's typically meticulous realism (the parched boards contrasting with the glowing wet ones and the delicately curling wood shavings), his subdued palette and tightly controlled brushwork. *Gustave Caillebotte* (Yale) is much more than just a beautiful art book. Varnedoe's text is a thorough and thoroughly enjoyable study of this powerful and highly original artist. —E.W.

FUN WITH CONDOMS

According to *The Condom Book*, by Jane Everett and Walter D. Glanze (Signet), 80 percent of American husbands cheat on their wives, while 60 percent of the wives are fooling around on the guys. Yet, who can believe that it's her husband who visits a prostitute now and then or, for that matter, his wife who shoots a little speed on the side? Maybe things were always so, but the consequences of sexual experimentation and drug abuse have never been so dire. The answer, these days, in all but the most secure of monogamous relationships (and maybe even then), is abstinence or condoms.

It doesn't take a cynic to notice that the publishing industry has responded to this verity with a whole slew of books on safe sex (or what might be more accurately called "safer *(Continued on page 266)*

A new taboo, from "AIDS," by Niki de Saint Phalle (Lapis Press).

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 264)

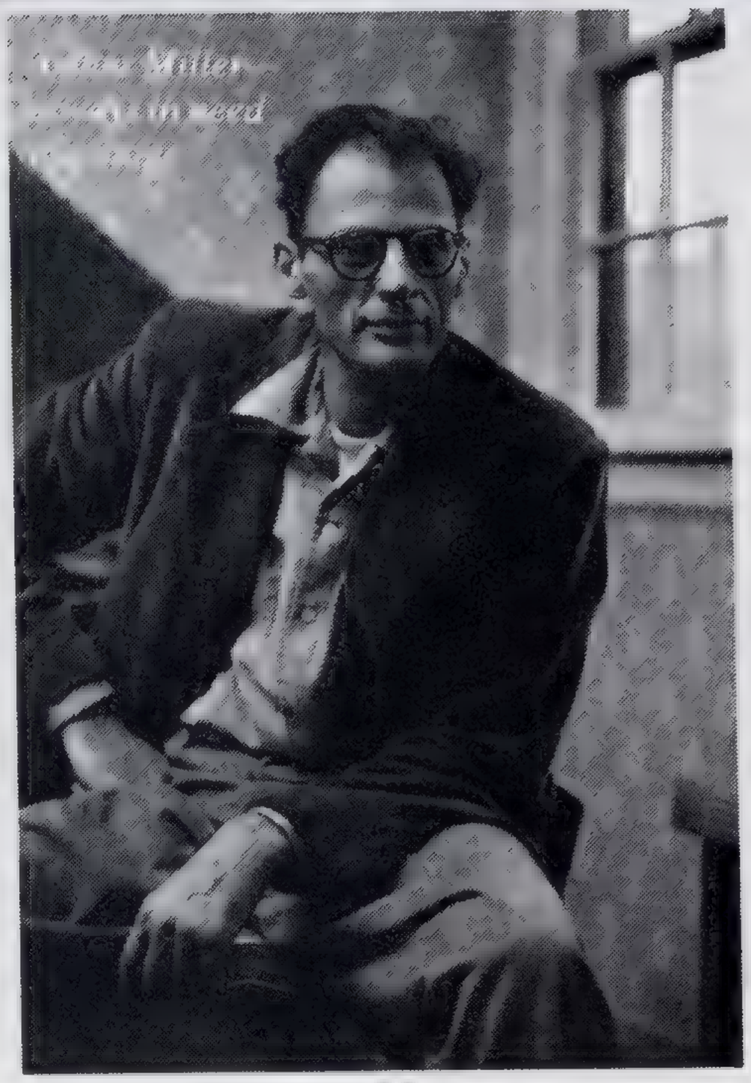
sex''). The pen is mightier than the sword, and all that. Some of the books are basic, responsible. *The Essential AIDS Fact Book*, by Paul Harding Douglas and Laura Pinsky (Pocket), is exactly what one would expect from a handbook ''prepared in cooperation with the Columbia University Health Service.'' The world of the college health clinic has no room for niceties; it's easy to imagine this text as read by Sergeant Friday at a lecture for college freshmen—trustworthy, a touch too serious, desperately in need of a little modulation.

Art Ulene, M.D., identified on his book's cover as ''Family Physician to the *Today Show*''—making it sound as if Jane, Bryant, and Willard are in constant need of medical attention—has likewise written the book he was born to write. *Safe Sex in a Dangerous World* (Vintage) is composed in the no-nonsense shorthand of the TelePrompTer. Any important idea is printed in bold type; the tone throughout is dogmatic; and the whole enterprise is undoubtedly reliable.

Different in tone is Patti Breitman, Kim Knutson, and Paul Reed's *How To Persuade Your Lover To Use a Condom . . . And Why You Should* (Prima)—a book a teenager might read without sneering. It has conversational gambits, if you will, for broaching the subject of safe sex, and answers for the stupidest of questions (''How can you deny me my greatest pleasure?'').

Advice for Life: A Woman's Guide to AIDS Risks and Prevention, by Chris Norwood (Pantheon), is substantive, nonjudgmental, politically correct. It is also the one book I saw that had a questionnaire: ''Looking at Your Own Risks.'' Now, I don't mean to be glib about a subject that can abide no humor, but I'm a sucker for quizzes. Besides, I found sitting down and actually thinking about my risks helpful—and reassuring.

But back to *The Condom Book*, which started this whole exercise. A book for everyone, it includes a short chapter on sexually transmitted diseases and sexual safety; a Q&A section on the use and abuse of condoms; and then a Ralph Naderesque consumer guide to 108 types of condoms. The descriptions and safety ratings are helpful, and the ''personal experiences'' offered for each condom are terrific, occasionally just a bit titillating. This is a book that does the impossible: it makes experimenting with (and using!) condoms sound like fun. —S.B.



DAN WEINER

ARTHUR! ARTHUR!

Great drama is great questions or it is nothing but technique,'' Arthur Miller announces in *Timebends* (Grove), his always confident, often informative, sometimes long-winded autobiography. Indeed, in the 1940s and '50s, when Miller was at the height of his American fame, the theater was still a forum for ideas addressed to a

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composite audience. Only later did the practice evolve of offering some plays to the hip, the young, and the cultured while others were staged for the square, the middle-aged, the uneducated. Miller bitterly regrets this fracturing, just as he laments the esthetic of the mild chuckle, which he links to our rejection of truthtelling and storytelling.

In Miller's version of his own story, his second wife, Marilyn Monroe, was also a victim of American values, the refusal to take a sexy woman seriously: "She seemed to have a mind of immense capacity that had been assaulted by life, bludgeoned by a culture that asked only enticement of her."

Miller's account of their marriage makes for the best reading in the book. He presents Monroe as a woman eager to be a star yet victimized by fame. In her intimate life she yearned to be a serious actress, a devoted wife and a mother (a hope blasted by a tubular pregnancy and obligatory abortion). Her fears of failure and her paranoid distrust of other people paralyzed her on the film set and made her increasingly dependent on barbiturates. Miller is strongly critical of her acting coach, Paula Strasberg, and of Strasberg's husband, Lee, the founder of the Actors Studio. According to Miller, Paula's meddling caused Monroe to doubt her instincts: "Marilyn, a natural comedienne, seemed distracted by half-digested, spitballed imagery and pseudo-Stanislavskian parallelisms that left her unable to free her own native joyousness."

Elsewhere, Miller attacks Norman Mailer for exploiting Monroe, but Miller fails to atone for his own ill-natured play *After the Fall,* which, despite his denials, was clearly intended as a portrait of a drugged, abusive Monroe. One is unconvinced by Miller's "great regret" about the casting of Monroe look-alike Barbara Loden—"my failure to stop Loden from wearing a blond wig. . . ."

Despite this remarkable lapse, Miller, now seventy-two years old, has most often acted as an honorable man—courageous in standing up to the House Un-American Activities Committee in the 1950s and energetic later in leading PEN, the international literary organization that protests censorship and the imprisonment of writers.

The unexpected fault of this book is that the characters never seem vivid save for Monroe. Perhaps Miller needs the stage—spotlit confrontations, the sound of two people breathing, the dart of their glances, the public nature of their exposure—to make us believe that his old-fashioned moral fables are inhabited. —EDMUND WHITE

A PHILADELPHIA STORY

Albert Barnes had one of the worst reputations in the art world—irascible, vindictive, dictatorial—but as a new biography, *The Devil and Dr. Barnes* by Howard Greenfeld (Viking), reveals, he was also a complex man of taste and talent. Early in the century, Barnes brilliantly promoted the medical compound Argyrol (his partner's invention), into a multimillion dollar business. He used his fortune to amass a fabulous if eccentric art collection, still housed as The Barnes Foundation in the Philadelphia suburb of Merion. There he delighted in refusing entrance to Main Line Society matrons and to art scholars, whom he deemed intellectual prostitutes. Indeed, he offended almost everyone. Gertrude Stein, who entertained the doctor in her Paris home, was appalled when Barnes, intoxicated by her collection, frantically waved his checkbook in the air. But he was also a generous supporter of the National Urban League, the Provincetown Players, and *The New Republic*. And then there is his art—acquired, in some cases, at amazing prices ($162 for a Vlaminck), and at such a rate that canvases hung in bathrooms and on closet doors.

Even today, thirty-six years after Barnes' death, his unpleasantness lives on—the Foundation, following years of litigation, is open to one hundred people, three days a week. —E.W. *("Books" continued on page 269)*

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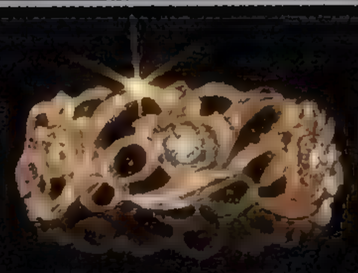

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 267)

OUR WAILING WALL

One of the most visually stunning memories I have is of visiting Jerusalem's Wailing Wall, and of the people (myself included) cramming their prayers, written on little scraps of paper, into the crannies and cracks among the ancient bricks.

I remembered that experience the first time I visited our own wall, the Vietnam Veterans Memorial in Washington, DC. As people walked by, they left letters to one or more of the 58,132 American war-dead whose names line the simple black monument. Visitors have also, as Laura Palmer explains in her remarkable new book, *Schrapnel in the Heart: Letters and Remembrances from the Vietnam Memorial* (Random House), left photos, Teddy bears, medals, a can of sardines, even seven LOVE stamps in an envelope with "Please Write" scrawled across the front.

Since the monument was dedicated in 1982, the National Park Service has preserved the letters and objects left at the memorial. Palmer, a journalist who covered the fall of Saigon, has tracked down the people who have left these physical symbols of love and friendship behind, and put their memories on paper. The result is heart-wrenching. There are the sons who never knew their fathers; the women, now married, with children, leaving love letters to the men they *couldn't* marry. And there is the Vietnam vet whose family always said, "But at least he didn't have to kill anyone." It took him fourteen years—and some seemingly inexplicable hostility toward his son—to tell them that he had, indeed, killed a Viet Cong sniper.

Anyone who thinks he might ever forget the war that tore America apart should read *Schrapnel in the Heart*. Some people, of course, will never forget: A woman, *left*, weeps as a man makes a rubbing of a loved one's name—from *The Wall: Images and Offerings from the Vietnam Veterans Memorial* (Collins), a collection of the work of seventeen photographers who have made their own pilgrimages to the black granite panels. —SUSAN BOLOTIN

NOTED: In *Louis XIV: A Royal Life* (Doubleday) Olivier Bernier refutes the legend of the Sun King as a "self-absorbed, self-indulgent tyrant." An authority on French history, Bernier uses original documents, especially Louis's own letters and memoirs, to detail vividly how the King controlled France with intelligence and single-minded devotion for more than fifty years. This is an absorbing panoramic view of seventeenth-century court life. —P.R.

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LIVING

The power of vision: houses from the heart . . . a supermarket for antiques . . . antiques from the supermarket. BY BARBARA PLUMB

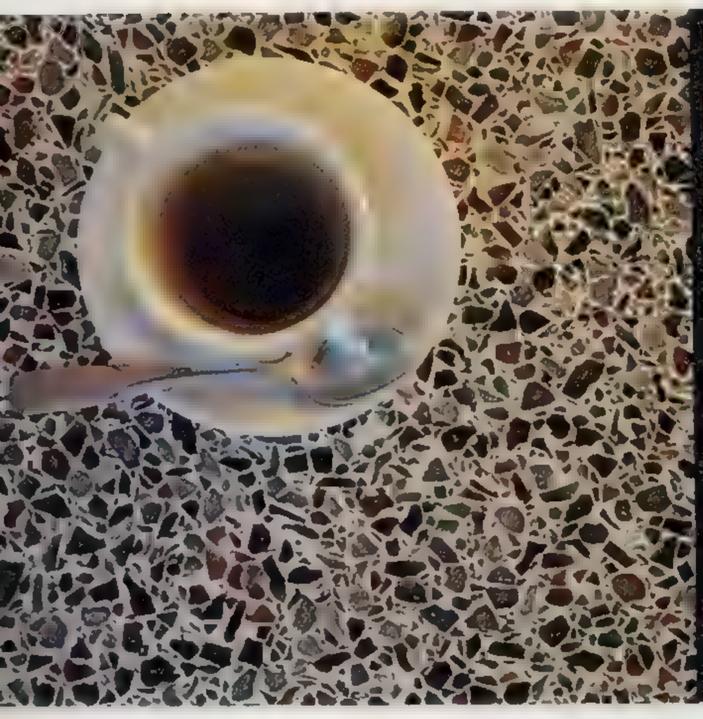
SWEET DREAMS

Almost everyone has fantasies about what their dream house might look like, about where it would be—and no illusions about what it would cost. When such a house becomes reality, it is usually because the dreamer is obsessed. So Mary Gilliatt discovered when researching her new book, *Dream Houses* (Little, Brown), in which she has collected thirty-five highly personal, innovatively designed fantasies, including castles, convents, chateaux, farmhouses, town houses, studios, and watchtowers in Europe, the United States, South America, and Australia.

The lively text—an appealing blend of history, how-to, and story line—makes this much more than a picture-caption wish book. One of the most remarkable dreams chronicled, Villa Kerylos, might have intrigued Freud. A perfect replica of a Greek villa, it was built from 1902 to 1908 in Beaulieu, France, by Théodore Reinarch, a passionate Hellenist who expected his guests to wear the clothes of ancient Greece. Less demanding of its guests is La Fabrica *(left)*, the house/studio that architect Ricardo Bofill wrested from a former cement works in Barcelona. Bofill's dream: "To turn the ugliest of buildings situated in the most sinister of surroundings into a work of art."

57TH & LUXE

Those of us who make a beeline to the Louvre des Antiquaires when in Paris can soon indulge our acquisitive instincts closer to home. Place des Antiquaires, opening this month on Fifty-seventh Street near Lexington Avenue in Manhattan's Bloomingdale's country, will have ninety shops with antiques from Europe and America. Two Cipriani restaurants—a formal restaurant and a café—will lay on lunch and high tea to musical accompaniment. Lecture series on antiques and all-day seminars on such subjects as conservation, repair, and preservation, taught by scholars and curators, should turn this shopping center into a cultural center as well.



What do chic New York eateries Barneys Le Café, Island, and Baci have in common? The hottest look in tabletops: colored glass chips embedded in plastic. Irresistibly jewel-like and infinitely variable, they've proved so popular that we predict it won't be long before you can eat off one at home.

shelf life

Evelyn Lauder is best known as the corporate vice-president of Estée Lauder; less well known is that she is also a member of the Tin Can Collectors' Club. In the spacious kitchen of her Manhattan apartment, Evelyn *(below right)* displays food and cleanser packages dating from 1900 to 1940. She's scanned yard sales for her remarkable American finds, antiques markets for the English pieces. "While my husband Leonard was getting his postcards, I was looking for food containers." Evelyn attends her club's Can-vention every few years to trade, sell, buy. "When I see something good, I buy it—but it has to be cheap. It's no fun to overspend for stuff like this."

Top left, Agence Top/PASCAL HINOUS; *bottom left*, EDWARD ADDEO; *bottom right*, JENNIFER BAUMANN

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THE BEST OF WINES

IN A GLASS SPARKLY

In this most expensive of wine realms, Pol Roger Champagnes make excellence affordable

BY MARTIN GERSH

Pol Roger, of Epernay, France, is one of the few first-rank, family-owned Champagne houses surviving today. Over the years, its thrilling, beautiful wines have shown all the qualities that distinguish great classic Champagnes: complexity, monumentality, wonderful fruit presence, and just the right balance of alcohol, acidity, and sweetness.

Pol Roger is run by its founder's great-grandson, Christian Pol Roger, an enthusiast who has patiently learned all the traditional skills of Champagne-making, and his cousin, Christian de Billy. For their challenging yet elegant wines, they use only Pinot Noir and Chardonnay grapes grown exclusively in Grand Cru and Premier Cru vineyards, avoiding the inferior Pinot Muenier found in many Champagnes.

In comparison with other leading Champagnes currently available to the consumer, the Pol Rogers show the best correlation between price and quality—quality exceptional enough to have attracted Sir Winston Churchill, who was such a devotee of these charming wines that he even named a racehorse Pol Roger. His lifelong love for them was fittingly honored by the creation of the magnificent Cuvée Sir Winston Churchill. Its first vintage, the 1979 reviewed below, made its debut in 1984.

POL ROGER CHAMPAGNES

Brut *Big, exuberant, extraordinarily refreshing, featuring a lemony flavor component that hasn't a vestige of sweetness in its finish—most impressive, and a bargain at its price. $22–$25.*

Dry Special *An enchanting sparkler whose delectable and somewhat sweet pear-like fruitiness is beautifully counterbalanced by excellent acidity. $14–$15.*

Brut 1979 *This is the quintessential Brut—substantial, admirably dry, highly civilized, distinguished by a lovely Cranshaw-melon taste aspect. $27–$28.*

Chardonnay 1979 *An urbane and serenely graceful Blancs de Chardonnay of commendable size, possessing an extremely pretty apple-imbued fruit constituent that barely hints of sweetness. $33–$35.*

Rosé 1979 *Bold in its thrust, brilliantly flame-colored, with an intense, slightly astringent red-cherry taste element—a wonderful, powerful rosé. $28–$30.*

PR Réserve Spéciale 1979 *Spectacularly fruity, imposing in scale, its unusual, aromatic flavor suggestive of cinnamon and pears, Pol Roger's impeccably made 1979 Réserve Spéciale is amazing, bewitching—utterly superb! $38–$40.*

Cuvée Sir Winston Churchill 1979 *As awesome as its celebrated namesake—totally dry yet ever so charming, with opulent peachy fruitiness, this is a marvelous, complex Champagne of noble stature. $45–$50.*

ALSO RECOMMENDED

Like the Pol Rogers, the following sparklers from Champagne, Alsace, and California are champions—gorgeous, glorious wines I enthusiastically and passionately recommend.

Henriot Brut 1979 *A forceful and provocative Champagne of exceptional merit—bursting with fruit, showing good size and a slightly salty finish without a trace of sweetness. $28–$30.*

Perrier-Jouët Fleur de Champagne 1982 *Featuring a terrific melony fruit element, the medium-bodied Fleur de Champagne 1982 is exquisitely lovely and vivacious. $55–$60.*

Veuve-Clicquot Ponsardin Carte d'Or 1982 *Generous in scale, exhibiting a delightfully piquant taste with lime and lemony overtones—an entrancing, top-flight, classic Champagne. $30–$32.*

Willm Crémant d'Alsace *A robust crémant, very tasty and deeply satisfying—ornamented by a pleasant melony flavor whose finish is salty sweet. $8–$10.*

Scharffenberger Blanc de Blancs 1984 *Ebullient yet gracious, this world-class méthode champenoise sparkler from Mendocino County, California, is adorned with an astringent apple-tinged fruit presence. $17–$19.*

Taittinger Brut La Française *Dry, sophisticated, modest in scale, with a vibrant orangey flavor constituent—an austere, very classy Champagne. $26–$28.*

G.H. Mumm & Co. René Lalou 1979 *A splendid, perfectly integrated wine of moderate body, embellished with pleasingly tart citrusy fruitiness. $50–$55.*

Perrier-Jouët Fleur de Champagne Rosé 1982 *High-spirited, fairly big, reminiscent of nectarines both in taste and color—an excellent rosé of notable finesse. $55–$60.*

Scharffenberger Brut 1984 *Displaying a tangy peach-like taste constituent but not a smidgen of sweetness—challenging, full bodied, multifaceted, absolutely first class. $13–$14.*

Taittinger Comtes de Champagne Blanc de Blancs 1979 *This delicate and subtle Blanc de Blancs is small to moderate in scale and graced with a charming melon and citrus fruit component. $63–$68.*

Henriot Cuvée Baccarat 1979 *Exceptionally lively and well structured, characterized by a fascinating bitter-orange flavor and adequate body—outstanding. $55–$60.*

Lanson Brut 1979 *Boasting a highly individual apricot and melon taste aspect that is devoid of sweetness, the Lanson Brut 1979 is a formidable, uncommonly fine Champagne. $24–$27.*

Mumm de Cramant Blanc de Blancs *Electrifying! This glamorous sparkler of important size exhibits a vivid, long-lingering, citrusy aftertaste, reflected in the wine's intriguing greenish-gold color. $35–$40.*

Taittinger Comtes de Champagne Rosé 1979 *Blush toned and ample bodied, revealing magical fruitiness suggestive of fraise des bois but with no sweetness whatsoever—a marvelous, unforgettable rosé Champagne. $80–$85.* ▽

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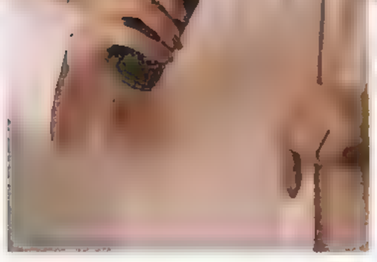

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FOOD IN VOGUE

Bice—new temple of *la dolce vita*... Sixteen sorts of oysters, and other riches from the sea.

BY BARBARA KAFKA

Manager Roberto Ruggeri, chef Gennaro Picone (at the bar), and the staff at Bice.

When I want the high life with a vengeance, I go to Bice (7 East 54 Street, 212/688-1999), the New York City outpost of a Milanese restaurant much beloved by the fashion world. When Bice opened this past summer, everyone flocked there: the editors, models, writers, designers, heads of companies, and, of course, the people who do public relations for any product or person vaguely related to fashion.

The food, to nobody's surprise, is Italian; but what is surprising is the variety. Most of the pastas—served truly *al dente*—are predictable, but there are interesting specials, such as the fettucine with lump crabmeat and imported scampi. The pasta sauces are emphatically seasoned—particularly my favorite, the arrabbiata with tomatoes, garlic, and hot pepper—so that a little is enough, avoiding sauce puddles on the plate. But the best surprises on the menu are the hot antipasti and the main courses.

To begin, there are assorted risotti, zucchini baked with gorgonzola, and little layers of puff pastry (yes, it's as Italian as it is French) with asparagus tips and cheese. Main courses include a T-bone steak for two that's grilled Florentine style, with a coating of olive oil; baby chicken that's been split, flattened, and grilled to juicy crispness; and daily specials of fish and seafood. To go with the main courses, there are wonderful oven-roasted potatoes and Tuscan white beans with olive oil. If you have room, try one of the extraordinarily rich ice creams.

Despite the good food, Bice is a people-watching place. Dress up and join the crowd.

Sofi, a new restaurant on NYC's Fifth Avenue (102 Fifth, 212/463-8888), is another kettle of fish, a serious food place in the new American mode. The chef, Dennis MacNeil, worked for Alain Senderens at Lucas Carton in Paris, where MacNeil honed his skills and tastes to a very high level. Go to Sofi with a good appetite, and be ready for an experience; even the Gardener's Salad is special, with all sorts of seasonal goodies tucked in among the lettuce leaves. There are the usual pastas, but not a single one is ordinary. Even the tomato-mozzarella salad has a twist: the tomato is roasted and marinated to tasty succulence before being paired with the cheese.

The wine list changes every two months and has selections from all over Europe and America. This list is a delight to the bargain hunter. I can't imagine going to Sofi and not indulging in a selection of wines. There is even a nice list of dessert wines, plus Ports, Cognacs, Calvados, Armagnacs, and other brandies.

Above: Fettucine with shrimp and, surprisingly, radicchio; below, a "Robespierre"—thinly sliced beef—topped with arugula

Last year I got myself in trouble addressing members of the seafood industry when I told them what I really thought about surimi, the denatured fish paste that masquerades as crab, shrimp, and other high-ticket seafoods. Since then, I have thought about the difficulties involved in selling fish—and in writing about it—despite its increasing popularity.

Seafood comes in a breathtaking number of types. Take oysters, for example: we can choose among bluepoints,belons, Olympias, Cotuits, Chincoteagues, golden mantles, box, Robins Island, Gardiners Bay, Wellfleet, Chatham, Wareham, Coon, Indian River, Apalachicola, and Kent Island varieties, for *(Continued on page 284)*

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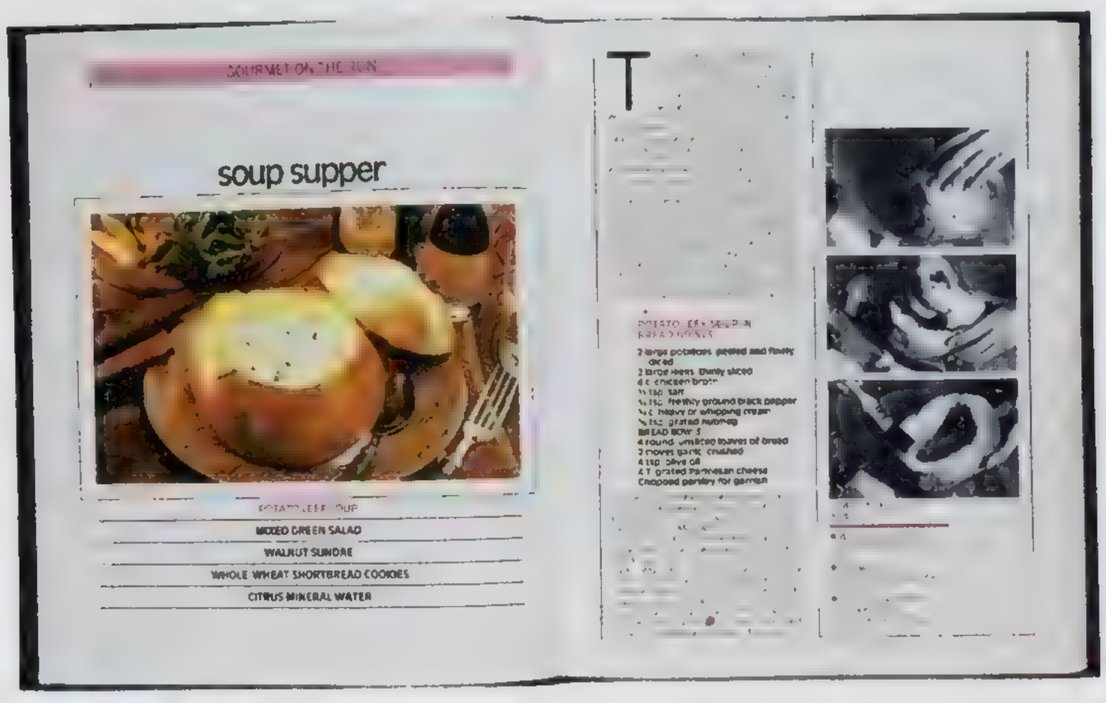

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FOOD IN VOGUE

(Continued from page 280)

starters. When you consider that European oysters are beginning to be imported, and that new varieties are being hybridized in the Northwest as we speak, you see the problem.

Unfortunately, unless you have a really good fish store in your area, many or even most of these oysters—and other seafoods as well—may remain mythical entities. Supermarkets, which every day are doing a better job with fruits and vegetables, are still remiss when it comes to seafood. I suggest asking your supermarket manager to order seafood specially when you plan to entertain. Maybe she or he will get the idea that there is a market for more than defrosted shrimp and anonymous pasty-white fillets sold willy-nilly as "sole."

No matter how clever and informed I may think myself, the hard truth is that when cooking with fish, I constantly use reference books. Unfortunately, there is no single seafood reference book that tells you everything you might want to know.

The best book available is *The Encyclopedia of Fish Cookery* by A.J. McClane (Holt), with a wealth of attractive color photographs by Arie deZanger. The encyclopedia came out in 1977 and nothing comparable has appeared since, particularly for American varieties of fish. There is lots of general information, clearly written, and a fair number of attractive recipes.

Should you become curious about the seafood in other parts of the world, particularly if you're planning a trip, I cannot recommend too highly the books of Alan Davidson: *Mediterranean Seafood* (Louisiana State University Press), *North Atlantic Seafood,* and *Seafood of South-East Asia* (both from Macmillan London Ltd.). Mr. Davidson, formerly of Britain's Foreign Office, has vast, multilingual acquaintance with the cuisines as well as the fishes of the world. In each book, Davidson gives fish their rightful names in all the relevant languages and dialects; he supplies excellent regional recipes, and line drawings that will help you to know what you are buying. You may gather that I love these books.

Now published in America, *Shellfish* by Anton Mosimann and Holger Hofmann (Morrow) has an astonishing amount of information about American crabs and the like and is heavily illustrated with color photographs. Most of the cooking information is sound and the recipes are excellent, as one would expect from Mosimann, the pride of England's new cooking. I do cavil with the instructions for cooking abalone for five hours until they soften. Americans cook them very briefly so that they never toughen in the first place.

You may have trouble finding these books in regular stores. If so, you can order copies from Kitchen Arts and Letters, 1435 Lexington Avenue, New York NY 10128. ▽

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(Continued from page 286)

1

2

1. The lush western tip of St. Thomas—unforgettable 2. A private piece of Anguilla at Covecastles 3. "There's no such thing as a boat too big for two," one Vogue editor advises 4. Anguilla's Cap Juluca, this season's most awaited new resort 5. The taxis of the Caribbean

A Fabulous Caribbean Season

4

Anguilla: This winter's most attractive island

Until recently, the small British Crown Colony of Anguilla—a seven-minute flight from St. Martin—was only something to look at, but not a place to go. I remember Sundays in its knot of a capital—women in big hats sitting upright in church pews, and hymns filtering out through the quiet, tree-shaded streets. But now Anguilla is *the* island to go to; its beaches have the whitest sands, its following is the most sophisticated, and it buzzes with the most attractive new resort hotels and restaurants. . . .

3

Last winter, the **Malliouhana** drew all the raves, and it is still a gem of a luxury. The couple who originally put Malliouhana on the map have now built their own resort, perhaps this season's most eagerly awaited: **Cap Juluca**, on Anguilla's lovely Maunday's Bay, a one-mile protected cove of glistening sand. Here, guests roll out of bed and into the sea. Juluca, unlike most Caribbean resorts, has cool, Moroccan-style domed villas: white walls and built-in furniture, lots of puffy cushions and Moroccan wall hangings; huge tubs looking onto landscaped gardens; and kitchens where, if guests wish, a cook will prepare and also serve West Indian food. Guests may dine lying on cushions, most probably in caftans and bare feet. This is total privacy. Bliss. At the restaurant here, **Pimm's**, one finds French cuisine with local accents, and views of the sea, lighted to showcase exotic fish.

Another polished resort this season is **Coccoloba Plantation**, with fifty villas newly refurbished by Carleton Varney, the interior designer known for his exuberant use of color. Coccoloba is spectacularly situated on a cliff above two of the magnificent bays for which Anguilla is famous.

On the west end of the island, the dramatic geometry of **Covecastles'** four three-bedroom villas has been such a success that, this year, eight two-bedroom villas have been added. Houses *(Continued on page 291)*

PAUL BARTON/Stock Market; JON REIS/Stock Market

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SUNSCAPE '87

(Continued from page 288)

rent by the week at this Modernist village by architect Myron Goldfinger—the Hamptons in the Caribbean?

On Rendezvous Bay, **Cul de Sac** is probably the smallest place to stay on the island, with just six studios. To look for here: a fine Italian restaurant called **Pappagallo**.

The quiet life of Anguilla is only a fifteen-minute ferryboat ride from St. Martin, half-French, half-Dutch, bustling with restaurants, duty-free shops, casinos (and golf). Ferries return to Anguilla as late as 10:45 P.M. Time enough to break the bank.

—DESPINA MESSINESI

Classic English style: The plantations of Nevis

Nevis has hit the jackpot. It is a boomtown under construction, with hotels, condominiums, villas going up on one of the Caribbean's most charming—most British—islands. But, for now, the oldies remain the stars—this is the time to come, before the boomtown fills up.

A small, quiet, almost round island, independent only since 1983, Nevis retains strong remnants of its colonial heritage. In the small fist of a town, almost permanent fixtures are the plump Nevis women, wearing heavy woolly caps in spite of the tropical heat, sitting in the shade of stone walls.

Most hotels are built on former plantations, the great houses fanning out to wings of rooms and small cottages. Mainly British guests fill **Montpelier Plantation**, a handsome stone building charmingly arranged with wicker furniture and smoothly run by an Englishman, James Gaskell; Montpelier has a great pool, and an organic garden tended by Gaskell. In the parish of Gingerland, the **Golden Rock Hotel**, where guests return year after year, has a shaded courtyard that is a favorite lunch place—very romantic. At **Croney's Old Manor**, so thickly shaded by trees, the rooms have a permanently dusky light; last season, Old Manor served the best food on the island. Also exceptional: **Nisbet Plantation Inn**, at sea level, with a dramatic, broad avenue flanked by tall palms leading to the beach.

Warning: People absolutely clamor for rooms on Nevis—reserve early. —D.M.

Islands of privacy: Five resorts that shut out the world

Guanahani has commandeered one of the most extravagant vistas on St. Barts; imbued in its staff, a squad of young Jean-Paul Belmondos in aqua T-shirts, an enlightened understanding of the concepts of rest and privacy; and persuaded Dominique Nahmias, *chef de cuisine* and owner of the two-star l'Olympe in Paris, to create its menu—even to surrender one of her prized chefs. The result is a breezily soigné luxury resort with all of the dividends of French culinary and esthetic savvy, and none of the arch formality. You can relax here.

Every morning, my breakfast was served on the terrace of my villa next to my very own pool. The villa sits on one of the highest hills of Guanahani, so I had the full sweep of the startlingly beautiful Grand Cul de Sac Bay: deep aqua water with a crash of surf at the coral reef, pelicans dive-bombing for fish, windsurfers slicing the waves. The forest of palms to the left separates the resort from the estate of Edmond de Rothschild, a man who knows a good thing when he sees it. Nestled in the hill below me are Guanahani's pale-blue, grey, and pink villas, with their necklaces of white Victorian gingerbread. Some overlook the beach; others, farther up the hill, are decidedly private, yet attached to two other units—perfect for extended families. Inside: white floors, white furniture with frosty blue fabric, vases of magnificent red flamboyants with orange tongues. Some villas even have tiny open-air kitchens.

L'Indigo, Guanahani's stunning alfresco restaurant, is aqua and white like the bay it overlooks, like the swimming pool it sits beside. One whole side of the pool is a tranquilizing waterfall that spills over into the outdoor Jacuzzi on the level below; a step beneath that, the beach, the bay.

At lunch—at any meal at Guanahani—you feel you're getting away with something. There you are eating chef Philippe Debize's exquisite lobster-filled ravioli in a smoky brown sauce, his superlative *crème brulée*, yet you're sitting in your tennis shorts. **Bartholomeo**, the more formal restaurant, is up the hill. After a meal of fresh tuna and eggplant marinated in a blithe herbal sauce, lotte over a perfect pasta, you may think there is nothing else in the world you need. There is—a midnight swim back at your villa. —DEBORAH W. MASON

Jumby Bay, a private island resort, is surely one of the most civilized in the Caribbean. To preserve calm and quiet, there are only eighty-plus guests, and only children who are over eight years of age are welcome. In the candlelit courtyard of the two-hundred-year-old main Estate House, the dress code for men dictates ease: sport shirts and slacks, as in most places on the Italian and French Rivieras. After guests register during the twenty-minute sail from Antigua, that's it for formalities. No more signatures, no chits—everything is included in the room rate.

The many millions spent on the resort are not obvious; Jumby Bay feels less like a resort, more like a great house. The cottages and the Pond Bay House—with its Italian *campanile*—all have large rooms with sitting areas, mahogany louvered windows and doors, ceiling fans. There are bikes, walking sticks for *(Continued on page 292)*

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SUNSCAPE '87

(Continued from page 291)

hikers, and hammocks for dreamers, but no telephones in the rooms. You can head for the cozy library or for the beaches—the calm Caribbean or the more active Atlantic—and every water sport is available, plus tennis and croquet. There are even free stamps for the letters and postcards that will undoubtedly read, "Wish you were here."

"**Young Island** puts me back together," in the words of one burned-out executive. This small, private hump of an island is a jungle of palms, bougainvillaea in every color, elephant-ear ferns, ginger and torch flowers, orchid trees, yellow flowering allamandas. Young Island is in the Grenadines, a three-minute sail on an *African Queen*-type motor launch from "the mainland"—actually the island of St. Vincent. Once on board, guests remove their shoes and don't struggle into them again until they leave.

In this Eden, guests live in one of twenty-nine cottages—freshly painted yogurt-white inside—spread along the beach and on the hillside. All have louvered windows and doors, open-to-the-sky shower stalls, shelves of best sellers. Hammocks are everywhere, swinging beneath the palms and under thatched *palapas* on the beach.

Breakfast may be brought to the cottages, but most guests choose to sit at the bar and watch the staff prepare sizzling egg dishes and French toast dripping with butter. Lunch under the trees is casual—great salads and fruit. Dinner in the long, narrow dining room with stone walls is informal: no ties for men, but the women pretty up—a tight sarong and lots of golden skin, though they may leave their shoes behind.

Hamak, a delicious resort on the tip of the very French island of Guadeloupe, is so private, so *comfortable*. A field at the end of its glorious eighteen-hole golf course (by Robert Trent Jones) doubles as the runway for what must be the world's smallest international airport, complete with customs clearance. The clear Perrier-green sea hems the sand beach, sheltered by a reef. Palms tower over the two dozen or so bungalows hidden in masses of flowering bushes. Sitting rooms open onto terraces that double as outdoor living rooms, and bedrooms open onto secret walled gardens—ideal for lounging *au naturel*.

Peter Island, a squiggly shaped private island that is all resort, surely has the Caribbean's most spectacular saltwater pool. Notched into the hillside, the pool has no lip and appears to merge with the blueness of the sea and sky. On this British Virgin Island, the pleasures include cantering over the seven-mile beach; sailing, surfing, and other water sports; tennis; hiking; lifts to faraway beaches; and hammocks secluded under the palms. To lunch at the informal beach bar, dress is a cover-up over a wet swimsuit; at dinner in the candlelit terrace restaurant, you'll find the men in jackets, but not necessarily in ties. Peter Island has five hillside villas and fifty-two rooms, all with rattan furniture, tiled floors, louvered windows, and an uncluttered air—the essence of island living. —D.M.

The Caribbean at its purest: Turks and Caicos

It's the reefs that make the ocean around the **Turks and Caicos Islands** special. Not only are they havens for marine life, but within them the water is a unique, stunning turquoise. According to holistic health lore, just looking at the color of the ocean around Turks and Caicos is soothing and therapeutic.

Better than looking, we thought, on our recent trip to Providenciales, or Provo—the best-known island in this little-known British Crown Colony in the Caribbean—was being in the water every day. Sometimes we got on a boat at Provo Turtle Divers and went scuba diving out at the reef. You don't have to be experienced to do this. Mary Pickering (imagine Botticelli's Venus in a wetsuit) gives you a lesson, and then you're free to go out on group dives supervised by Mary's husband, Art, who is a strong and reassuring presence underwater.

Sometimes we explored Provo's beaches. Treasure Beach (not easy to find, since the only public access is via an unmarked dirt road) has the best snorkeling—zippy little neon-blue fish, big lazy pairs of striped pastel fish, a riot of lacy-finned tomato-colored fish, even a sea turtle, in a garden of bright coral that looks almost landscaped.

Provo has twelve miles of beach—more than any other Turks and Caicos island except uninhabited, inaccessible East Caicos. But it wasn't just for that that we chose Provo. If we'd been absolutely fed up with civilization, we might have gone to Salt Cay, home to little more than two guest houses, with only nine rooms between them—or into the more elegant seclusion of Pine Cay, a small, militantly private island with two miles of beach, twelve hotel rooms, six cottages, tennis, high standards, and, roughly speaking, nothing else.

But we didn't want to get away from everything—just everything annoying. For instance, we did want air-conditioning. It isn't widely available in Turks and Caicos, but they do have it at the thirty-two-room **Erebus Inn,** where we stayed. (People who have more faith in the cooling power of the trade winds than we do might choose the sixteen-room **Third Turtle Inn,** just down the hill from the Erebus, or the vast and deluxe **Club Med Turkoise,** a few miles east.)

And we wanted some variety, particularly in restaurants. It wouldn't, in truth, have been a hardship if the Erebus had been the only place to eat. The menu recalled the French Riviera, *(Continued on page 294)*

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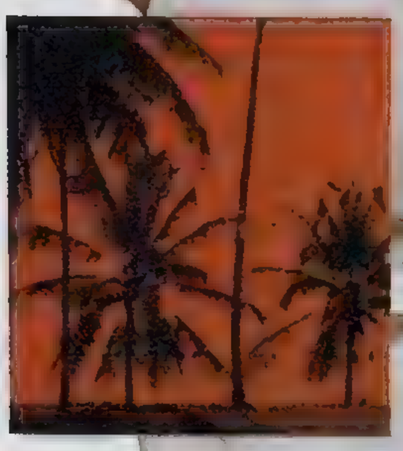

It is one of the great blessings of civilization that there are still places such as La Romana International Boutiques in St. Maarten in the Netherlands Antilles, St. Barthelemy in the French West Indies and Anguilla in the British West Indies, where one may purchase the works of the greatest names in international fashions for men and women, free from artificial tariffs imposed by government bureaucracies. Names such as Fendi, Chanel, Valentino, Bottega Veneta and more. And because these islands have a year-round tropical climate, European casinos (St. Maarten) and wonderfully sensuous beaches, coming here to steal your favorite Italian designer may seem especially sinful. And even slightly decadent. And absolutely marvelous.

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SUNSCAPE '87

(Continued from page 292)

with *croque monsieur* and *salade niçoise* that were just what they ought to be. There were local dishes, too, including the island's best "cracked" conch—pounded, marinated, and deep-fried. But probably our all-around favorite dinner was at the oceanside **Columbus Club,** whose version of grilled grouper we pine after even now. One night we went up to a so-called native village and ate at a homey little restaurant called **Lorna's**. Lorna herself prepared our spicy conch seviche and batter-fried grouper and turtle steak. A timid but very correct waiter in a starched white jacket served us.

Provo's restaurants are hangouts for a large local "expat" community, whose diversity, in combination with the fact that virtually everyone speaks English (Turks and Caicos being British), we found appealing in itself. What's more, these seemed to be people who had the kind of relaxed energy and optimism we'd come to Provo to reclaim for ourselves. It was like the mood just before a Champagne cork pops.

And why not? These days Provo is abuzz with rumors of all kinds of change: new hotels, a casino, new businesses and services. The plans thrill the locals, and I can sympathize. If I lived on Provo, I'd probably be eager for a little more excitement—or at least a dry cleaner's and a gourmet food shop. Alas for short-term visitors like us, who think Provo is just fine the way it is right now.

—BARBARA WALLRAFF

Chartering a yacht: The most romantic vacation

Liz and George Stevens (he's a filmmaker and co-chairman of the American Film Institute at Washington's Kennedy Center) were just back from a cruise with four friends on a 110-foot schooner, and still in that sweet stage of withdrawal when one can hear the flapping sails and smell the ocean breezes, when I asked them about the wisdom of chartering a yacht. Liz's response set the standard by which all other declarative sentences must be judged: "Do it."

Her enthusiasm will ring true to the initiated. Novices, though, must approach charters sensibly. There are too many stories about faulty engines, inedible food, and impending storms that coincide neatly with the skipper's plans for an evening in port.

A reliable yacht broker is ideally found through a friend's recommendation; short of that, one might interview brokers listed in the magazines *Yachting* or *Motor Boating and Sailing*. A reputable broker will most likely secure you a "trim" ship, but that's not necessarily a guarantee of a "spic-and-span" crew. Dixon and Pauline Boardman, who rent a yacht each winter in the Caribbean, always insist that the broker provide an English compliment. "Generally more efficient," Dixon says—and since things can quickly go awry at sea, it's nice to understand what's happening. Other good advice: four in crew for every six guests to be completely pampered one on one; a boat with as shallow a draft as possible, because of the reefs in the Caribbean. Power boats usually have more commodious quarters than sailing vessels of the same size, but for this writer, what you lose in space, you more than gain in the pleasure of being under the canvas.

Brokers' rates are standardized. A sixty-five-foot Swan-class sloop that accommodates six passengers and a crew of three should cost about $8,000 a week, including food, liquor—and all sorts of toys. A seventy- to seventy-two-foot motorized yacht costs roughly $8,000-10,000 a week. And, of course, sailors can hire a "bare" boat that sleeps three—about thirty-three feet—for about $2,400 a week.

Suggested itineraries for the beginner: Pick up at St. Thomas, cruise St. Johns, Peter Island, Virgin Gorda, Tortola; the distances are relatively short, the sea generally calm. For the initiated: Pick up at Antigua, cruise to St. Martin, St. Barts, Anguilla. For the experienced: Pick up at St. Lucia, cruise to St. Vincent, Petit St. Vincent, then down to the Grenadines. —WILLIAM RAYNER

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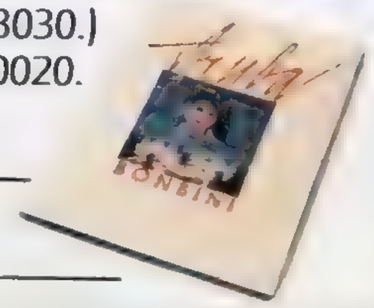

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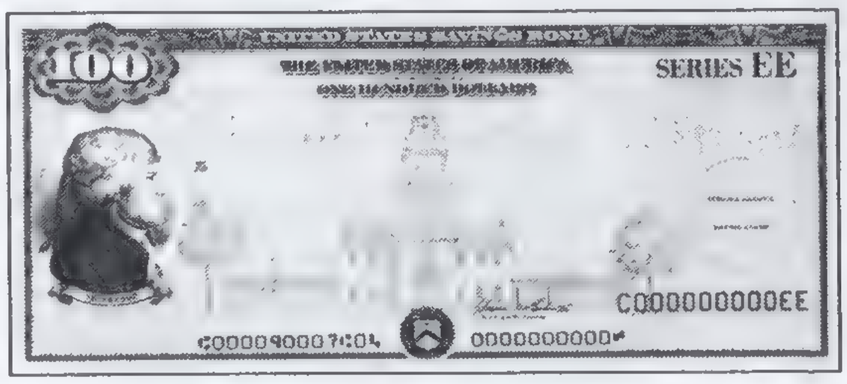

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Intimate and impeccable: Two small new hotels

New on St. Thomas: a mountaintop inn with only three very large, breezy bedrooms and baths. Appropriately named **Windswept**, this contemporary great house with a one-hundred-foot deck, a pool, and just a half-dozen guests (children are not welcome) is a find. The experienced innkeeper (who also runs Troutbeck in New York's Dutchess County, well known around the countryside for its great food) meets guests at the plane and, throughout their stay, makes them feel that they are at an informal house party.

On the Dutch side of St. Martin, up and away from the brouhaha of the capital, Philipsburg, **Oyster Pond** seems to be in a world of its own. This twenty-room hotel is a romantic little place with tiled patios, arched doorways, rooms freshly redone with French country fabrics, and balconies looking down on the shimmering Caribbean across to the green peaks of St. Barts. Down in the capital, the eyestopper among the masses of shops is the stunning **La Romana,** one of five on the island; its European imports, for men and women, includes Fendi, Chanel, Valentino. —D.M.

Caribbean Notes. . .

Cruise passengers often find themselves on the desert-dry island of Aruba, where the handsome new oasis is the revived **Golden Tulip** resort. Its restaurants happen to be two of the best in the Caribbean: the formal **French Room**, with a quiet piano background; the **Rib Room**, with polished burgundy walls and only two entrées—ribs of prime beef and lamb . . . Among the rolling hills of St. Croix, the **Carambola** golf course is the most extraordinary in the Caribbean. The eighteen-hole championship course, laid out in a deep valley some twenty years ago by Robert Trent Jones, and immaculately maintained, has at last matured and mellowed. Handsome mahogany and cannonball trees line the crewcut fairways. Groves of bamboo and royal palms shade the teeing grounds, and the rough is a tropical jungle of orange, mango, and breadfruit trees . . . In Puerto Rico, the hot news is the opening of the **Sands Hotel and Casino** (formerly the Americana) and its **Plaza Club**, which, although part of the hotel, is a resort unto itself—with its own low wing, its own entrance, its own stretch of beach. In San Juan, the best food is at **Ali-Oli**, in the Hotel Excelsior. In this long, quiet, pink-and-grey restaurant, which really could be in any big city, the food is excellent: fresh local lobsters; red snapper; *asopao*, a Puerto Rican specialty rather like seafood gumbo; and, with everything, *tostones*—those crunchy, addictive fried plantains. —D.M.

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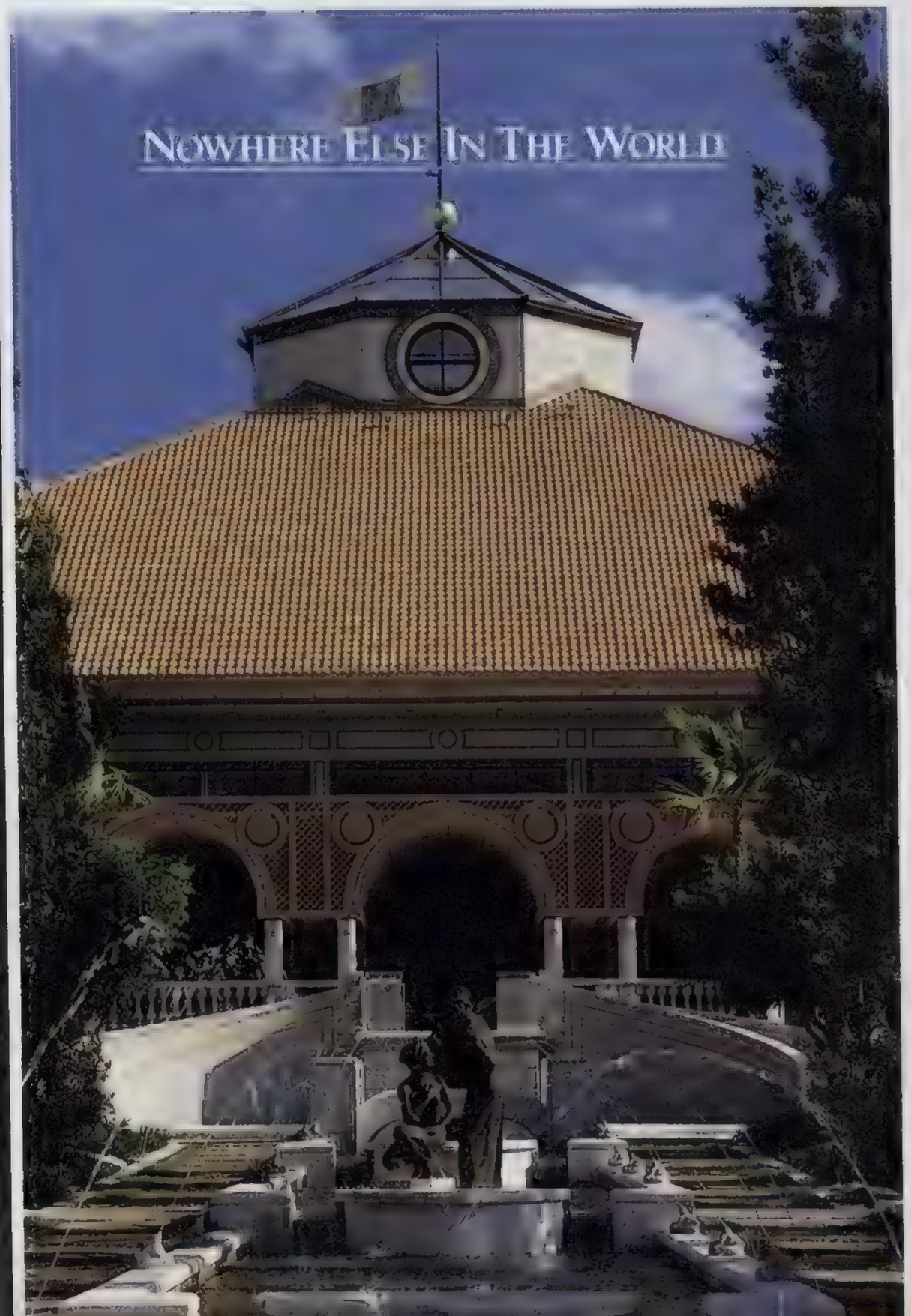

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(Continued from page 295)

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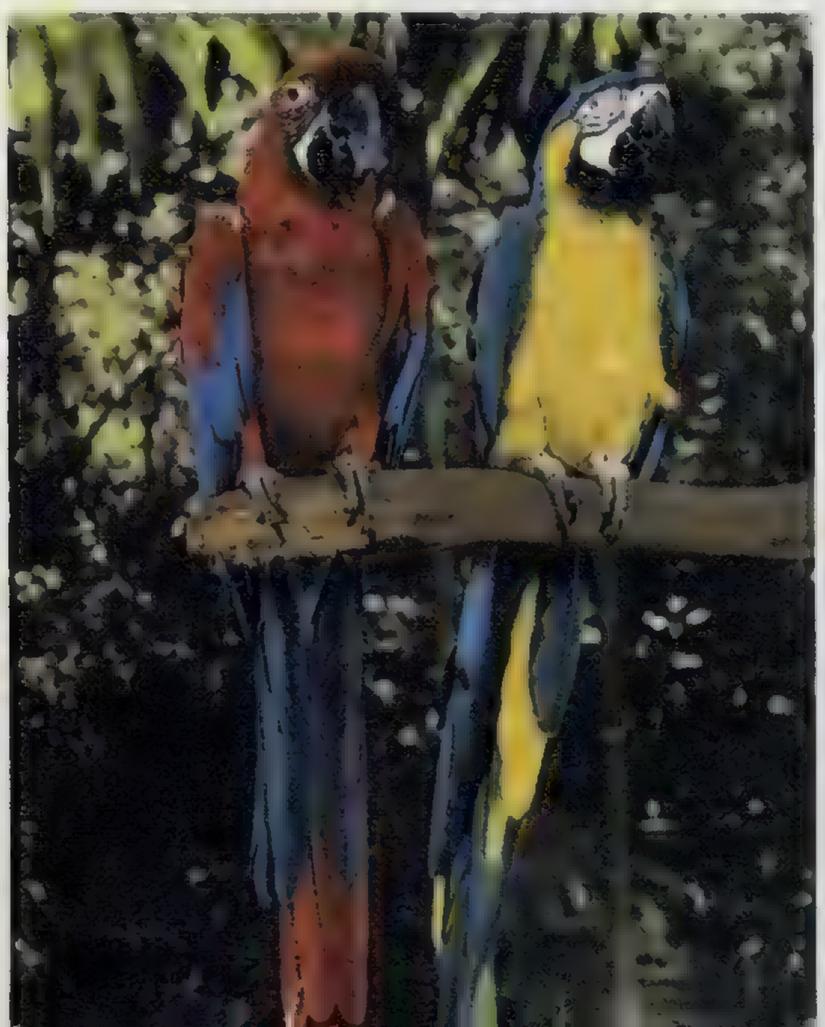
Weekend in Miami: Pure American energy

Miami is invigorating. It's a dozen different cities: sophisticated, international. It's for those who want to escape but don't necessarily want to get away from it *all*. To keep in mind: a little excitement never hurt anyone.

The **Grand Bay Hotel,** in Coconut Grove, is grand in the European manner and offers probably the greatest comfort in town, the most polished atmosphere. One of the Ciga Hotels—the Gritti and Rome's Excelsior are others—the Grand Bay reminds you of other vacations, other rooms. In the pink-marble bathroom, there's the familiar basket of thick beige towels, soaps, and amenities, as well as the strictly American touch of a tiny TV. The lobby is ornate but cozy, the concierge everything a concierge should be, the service at the pool eager and efficient (there's a new and very hot hot tub, as well as a waterfall under bowers of bougainvillaea).



The heart of **Coconut Grove** is a short drive away: a few streets bustling with people, movies, restaurants, and shops. Lunch at any little sidewalk place—we tried **Le Pirate**—entertains you with the passing crowd. Rickshaws, pulled by young joggers, dart through the streets. Seemingly everyone is eating ice cream seemingly all the time.

Strangest sight: a new shopping complex, **Mayfair Shops in the Grove,** that mixes Moroccan design elements with a little Raj and a lot of Art Nouveau. All the boutique Names are here, from Saint Laurent, Ferre, and Gaultier on down, scattered around a courtyard giddy with gushing fountains and sprouting palm fronds, and mosaic-paved stairs that go every which way. A new hotel, **Mayfair House,** occupies a few floors, signaling posh with a concierge in morning coat, carved mahogany doors, Art Nouveau-ish stained glass. Worth a look if you're in the neighborhood. (The most charming place to shop in Miami is **Coral Gables**—it's human-scaled, selective, has the Names as well as Maud Frizon, Williams-Sonoma. . . .)

No other American city looks, lives like Miami: above, a Chevy of a different color; left, two high-profile natives; above right, the streamlined style of the city that pioneered escapism.

In the Art Deco district of Miami Beach, the renewed **Fontainebleau Hilton** is a fun palace, with its long boardwalk and beach, its half-acre *(Continued on page 302)*

CURTICE TAYLOR

Dream: The Perfect Island
Reality: Puerto Rico

Photographed at
El San Juan Hotel and Casino

Dream: soft breezes,

whispering palms,

an island full of

friendly smiles.

Dream: midnight dips in

sapphire waters.

Dream: you in a tropic-hot

tankini and a teeny skirt.

Happy Realities:

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Spanish plazas.

Dream: long-ago heroics
at this very fort,
San Cristobal.

Reality: you in breezy, bi-
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B. Altman's collection by
joan vass, u.s.a.

Joan Vass fly-away tee shirt
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Sportswear, third floor,
Fifth Avenue and all
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Photographed minutes away from
El San Juan Hotel and Casino

Dream: Carefree Days
Reality: Puerto Rico

Dream: dancing for the sheer joy of sunshine, of friendly faces everywhere.

Dream: quaint, cobblestoned streets and pastel colored, old-world architecture.

Reality: you in this icy-blue, cotton knit charmer from B. Altman's fresh collection by Castelnau.

Christian de Castelnau's easy crew-neck chemise one-piece with the fun of a flounced hem-line. S.m.l. 100.00.
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Dream: sharing the spotlight with a cool-jazz quartet, deep in the heart of a tropical night. Dream: disco, casino, lavish dining.

Romantic Realities: El San Juan Hotel, and you in a shimmering, ruby-red bustier from B. Altman's new designs by Morton Myles.

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Photographed at El San Juan Hotel and Casino

Dream: Brilliant Nights
Reality: Puerto Rico

Dream: Sky-high Comfort
Reality: Eastern Airlines

SUNSCAPE '87

(Continued from page 296)

free-form pool, Jacuzzis designed to look like natural rock formations, tennis courts, and its new and serious spa (open to guests and members). The Miami Esthetic is alive and amusing. At **Under the Trees**, for instance, one of the Fontainebleau's outdoor

restaurants, the tables are covered with hot-pink oilcloth, and the luncheon plates are decorated with heaps of fresh fruit and look like Chiquita Banana's headdresses. A steel band plays throughout the day.

The Art Deco neighborhood is not only architecturally wondrous—soaring turquoise monoliths! pastel glamour! sweeping driveways!—but also the playground of the young and successful. Across the street from the beach is a string of renovated small hotels. The **Edison** gathers a young attractive crowd for dinner at its restaurant, **Tropics International.** After ten o'clock or so, live music plays and people sit around the pool with drinks, in the reflected blue of the water. The **Waldorf Towers** has a cellar jazz club, open from ten at night to two in the morning. (The rooms at the Edison and—better—the Waldorf Towers are small, with relatively small prices.)

A few blocks away, the **Strand,** on Washington Avenue at Seventh, is another hangout, more about style than cuisine (the food is competent but forgettable), with bare pale-green walls, good-looking waiters and waitresses, and good-looking people draped over deep slouchy sofas in its dark bar.

For a Cuban snack: try the **Versailles,** a diner that grew, on Eighth Street in Little Havana. Avoid Casa Juancho, the archetypal tourist trap complete with wandering musicians. —AMY GROSS

The newest cruise ship: It's all about fantasy

Every Saturday and Sunday, the Port of Miami, the world's biggest cruise port, fills its ten streamlined terminals with milk-white cruise ships. Thousands of passengers wearing unpackable straw sombreros disembark—and are soon replaced with an equal number, eagerly embarking.

When the **Sovereign of the Seas**—the world's largest cruise ship, the first of a new generation of mega-ships that will appear in 1988—debuts there on January 16th, two thousand-plus passengers will embark not on a floating hotel (as luxury liners were once described) but on a floating city—to be precise, a floating piece of Miami.

People will enter through a dazzling five-story "atrium" with a mirrored ceiling. Circular glass elevators will glide up and down while a pianist performs on a baby grand encircled by a moat and shaded by tall palms.

As on most new vessels, cabins are intentionally designed on the small side—not for lolling, but for sleeping, showering, dashing out to shipboard activities. By simply pushing a button on the remote-control televisions, passengers can see listings of the day's activities, check out the day's menu to see what's cooking.

Everything aboard the *Sovereign* seems to come in twos: two pools; two dining rooms, each with two sittings; twin cinemas; a duplex indoor/outdoor cafe with tables under umbrellas; a two-level lounge seating one thousand passengers for the lavish shows. Not all of the *Sovereign's* eye-openers will be gigantic. A Champagne bar that holds only fifty *(Continued on page 304)*

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SUNSCAPE '87

(Continued from page 302)

will serve caviar and wine. An equally small French café will have herbal teas and a great variety of coffees. And, of course, there will be boutiques.

But the signature of the Royal Caribbean fleet is the glass-walled Viking Lounge that encircles the funnel. On the *Sovereign*, at a twelve-story height, this lounge will have a 360-degree view of the Caribbean—a twentieth-century crow's nest. Happily, though, there will be no rigging to climb—the *Sovereign* has *eighteen* elevators. D.M.

seven tennis courts, five golf courses, a *parcours*— plus an extensive spa program. Among the new beauty treatments, there are whirlpools scented with orange blossoms, strawberries, and apricots; warm as well as cold paraffin masks; a new aquatic gym; Lancaster cosmetic consultations. Spa programs range from three days to fourteen.

Boca: Old Florida at its best

Strange as it may seem, guests on private Caribbean islands can be as visible as if on center-stage under a hot spotlight. Florida's celebrated **Boca Raton Hotel and Club**, because of its size, is in my opinion the ideal hideaway—a place to get lost in and live in complete anonymity. Often called The Pink Lady, it is like a mini-city, with one thousand rooms, a marina, four pools, beach cabanas, twenty-two tennis courts, a golf course, and seven restaurants.

The $50 million spent this year went not only to refresh the signature pink paint. Most of the millions were spent on refurbishing **The Cloister**, the original Spanishy building, with its rows of minarets. Antique tapestries hang on the walls of its lobby, and between the tall windows there are even fishtail palms. And the famous fountain is once again gurgling. A stroll away is an airy new restaurant, **Chauncey's Court**, named after Boca's concierge of some thirty years. Special refreshing concoctions: yogurt and peaches; crabmeat Benedict for breakfast; herb-spiced pastas for lunch and dinner; as well as a seafood bar and great ice-cream desserts. —D.M.

(Continued on page 306)

Welcome to 1935: in Miami Beach, street after street of Buck Rogers Moderne

The quickest escape: One glorious spa day

Midway between Miami and Fort Lauderdale—that busy corridor so many of us pass through these days—the **Bonaventure Resort & Spa** runs a one-day program that offers head-to-toe beauty care. It includes a facial, body massage, herbal wrap, two exercise classes, a diet luncheon, and spa gear—warm-up suit, swimsuit, robe, slippers. This, in addition to Finnish saunas, Turkish steam baths, whirlpool, exercise pool, and silent siesta room.

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WILLIAMS ISLAND™
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(Continued from page 304)

Pacific Perfect

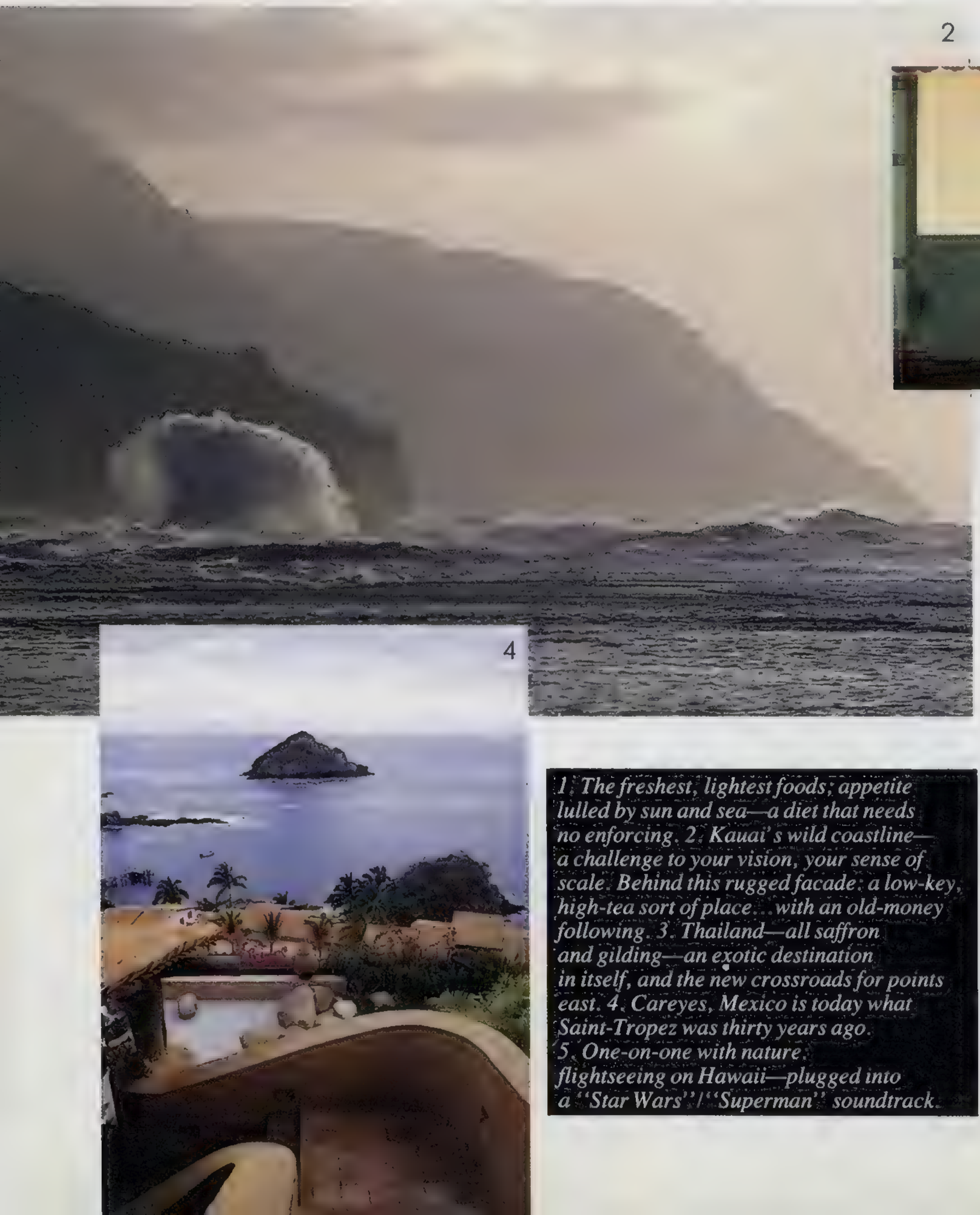
Mexico: The word is Careyes

Costa Careyes, a Mexican village resort, is like Saint-Tropez before it was discovered by Brigitte Bardot. Built around half-moon bays and beaches against a jungle of palms, Careyes has the perfection of a stage setting.

Run by Italians to Mexican time, Careyes ends up with the best of both worlds. Supersophisticated internationals relax totally without jangling telephones—there is only one (in the lobby) at the **Hotel Plaza Careyes,** actually a village of *casitas* painted in hot pinks, Van Gogh yellows, and cornflower blues. Other Careyes aficionados settle into three-, four-, or five-bedroom villas—rented or owned—staffed with maids and cooks (or they fly in their own chefs).

At lunchtime, somewhere around three or four in the afternoon, people drift to the breeze-cooled beach restaurant **Carole's,** named after its French manager and cook. Her French-Mex combinations blend well-chilled Margaritas, guacamole, delicately prepared fish. In the evening, the hilltop **El Mirador** serves remarkable cuisine that can only be described as Italian *à la japonaise*.

Late, late, there is a disco, but for most everybody the luxury of Careyes is sun, sea, sleep, solitude. By February (mustn't take Mexican *mañana* too literally), Careyes plans to open a polo club with two fields and strings of ponies as well as a spa focusing on meditation, beach exercises. But as is, Careyes can't get much hotter. *Olé.* —D.M.



Beach alternative: The mountain airs of San Miguel

San Miguel de Allende, four hours north of Mexico City, is in fact two towns. On the one hand, it is a beautifully preserved example of Spanish colonial life. San Miguel was richer than any city in Europe when the Spaniards were operating their gold mines. The old streets are lined with seventeenth- and eighteenth-century palaces, many *(Continued on page 308)*

1. The freshest, lightest foods; appetite lulled by sun and sea—a diet that needs no enforcing. 2. Kauai's wild coastline—a challenge to your vision, your sense of scale. Behind this rugged facade: a low-key, high-tea sort of place . . with an old-money following. 3. Thailand—all saffron and gilding—an exotic destination in itself, and the new crossroads for points east. 4. Careyes, Mexico is today what Saint-Tropez was thirty years ago. 5. One-on-one with nature: flightseeing on Hawaii—plugged into a "Star Wars"/"Superman" soundtrack.

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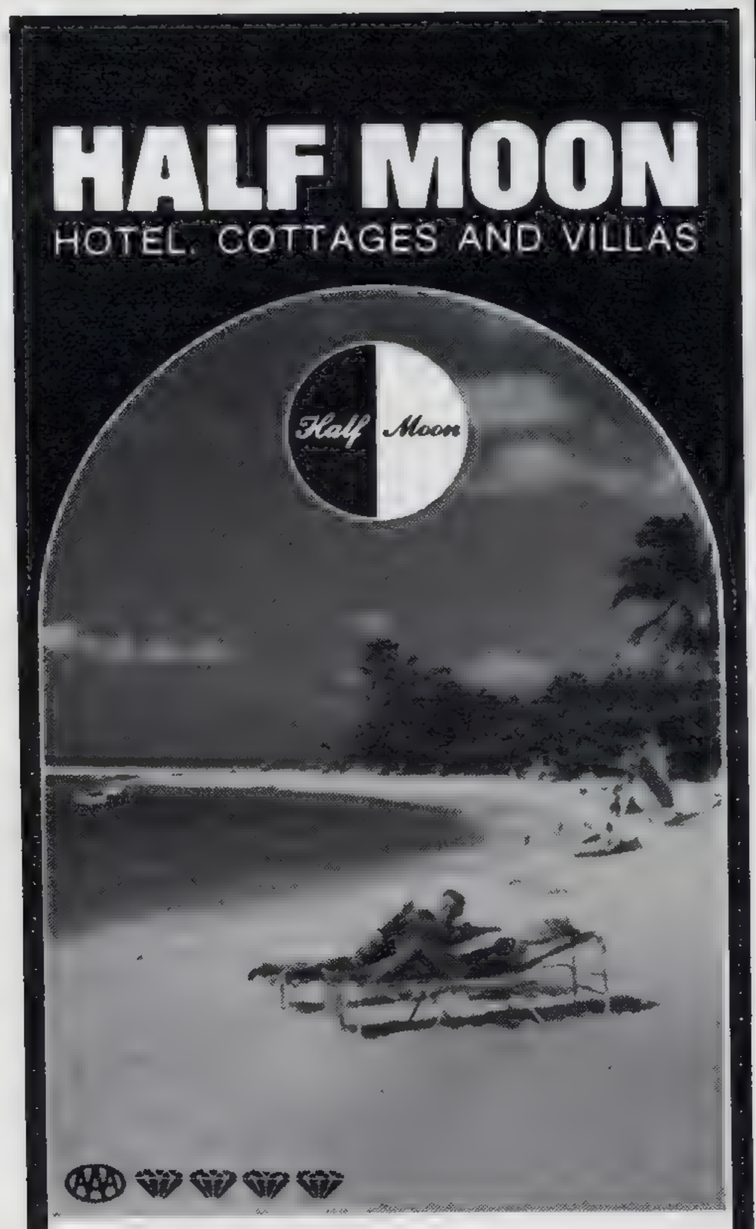

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of which are still private houses. It is the only colonial town I know with a mock Gothic cathedral; the pink sandstone *parroquia* on the shady Jardin was built by a stonemason from a European postcard.

San Miguel is, at the same time, a bedroom town for the rich of Fort Worth, Houston, and San Antonio, and also attracts an international group: Peter Glenville, Gérald Van der Kemp, Martha Hyer.

What San Miguel loses to them in color, it makes up in the richness of its life. As it has been an artists' colony for several generations, there are frequent exhibitions, concerts, and theatrical performances. There is a fine English lending library; on Sundays, it sponsors house tours, so that for a couple of bucks anyone can see how life is lived behind those high bougainvillaea-covered walls.

The flesh is neglected no more than the spirit. The **Casa de Sierra Nevada** was once the most charming hotel in perhaps all of Mexico. Seven years ago, Píeter Wirth, whose father owns the Hassler in Rome, purchased it. Since then, although still very comfortable, the hotel has lost much of its flavor, perhaps because a Mexican army is not best led by a Swiss general. **Rancho El Atascadero** and **Villa Santa Monica** are good alternatives.

I have been told that it is easy to live in San Miguel without ever eating a mouthful of Mexican food, although it is beyond me why anyone would wish to do so. The best restaurants, besides the one at the Sierra Nevada, are **El Circo, El Rincón de España,** and **Le Petit Chateau.** For snacks or lunch, **La Dolce Vita** is the place. **Mamma Mia Pizzeria** and **El Patio** have amusing bars.

Most hotels have teacup-size swimming pools. There are a couple of huge spa-fed pools at **Hacienda Taboada** (very unusual in Mexico); plenty of tennis courts; and, at the country club, a golf course, where you will probably be more worried about swatting rocks than raising divots. Good riding is also available, both English and Western saddles. The best sport, to my way of thinking, is wandering through the streets and the markets, stopping for coffee or a drink in any *bodega* that strikes your fancy. If you are up for self-improvement and have six weeks or so, you can study—either arts and crafts or excellent Spanish courses. I went the Spanish route myself.

For all the touring Texans, this is still a Mexican town. Most of the rich visitors are weekenders from Mexico City. On the street and in the markets, country people sell dripping stuffed tortillas, and corn on the cob burning with chili. On market day, they try their best to sell you earthenware bowls, or piglets. In the evening, there is music and dancing and even, sometimes, a good deal of drinking. When you finally tire of San Miguel, or of your companion there, consult Maria de Cespedes. I'm told that when she deals out the tarot cards, all mysteries are solved, and the future is clear as crystal.

—FREDERICK EBERSTADT

Hawaii: A new Honolulu. . . total escape to the islands

Sexy like Rio, exotic like Singapore, laid-back like L.A., Honolulu is sophisticated, delicious, a place to explore rather than a place to escape to and do nothing. And right now, Honolulu is having a renaissance—especially along the Waikiki beach strip, recently relandscaped Copacabana-style with mosaic sidewalks.

At the posh **Halekulani**, people are talking about bright young chef Philippe Padovani and the inventive dishes that he creates for the beautiful **La Mer**: roasted lobster with snow peas and chervil in a light curry sauce; poached oysters with a sabayon of lemon grass; seaweed-steamed red snapper. Everything about the Halekulani spells luxury: the white-white guest rooms filled with flowers; the swimming pool with a dazzling mosaic orchid on the bottom. Halekulani has the kind of perfection one expects—and finds—in the great hotels of Hong Kong and the Orient.

In many ways, Honolulu *is* where the Orient really begins. At **Keo's Thai Cuisine**, some of the best Thai food on earth is served in a garage of a building cluttered with orchids, market umbrellas, golden statues. Especially memorable are Keo's ultra-light desserts: banana sherbet, mango sticky rice, tapioca made with coconut milk. Knowing locals also praise the Thai food at **Siam Orchid**, where the surroundings as well as the prices are less dramatic.

For Japanese cuisine, one of the newest, prettiest places in town is **Musashi**—all pebble floors and shoji screens—at the **Hyatt Regency Waikiki**, so authentic it comes up with a classic Japanese-style breakfast of miso soup, pickled veggies, seaweed, green tea, and fruit. For a less exotic breakfast, **Michel's** in the **Colony Surf Hotel** at the foot of Diamond Head has a superb beachside setting, the best banana muffins in town, and counts *Magnum, P. I.* star Tom Selleck as a regular customer.

The three-month-old **Hard Rock Cafe** is always jammed, the hot new Honolulu hangout. Walls are hung with pop artifacts like a Tom Selleck aloha shirt, John Lennon's Nehru jacket, and a surf-green (what else?) mega-finned 1959 Cadillac "woody" station wagon is suspended above the bar.

For the ultimate in Hawaiian high camp, *the* place to go is the hole-in-the-wall **Noodle Shop** lounge at the **Waikiki Sand Villa Hotel**, where local comic Frank De Lima takes over the stage Wednesday through Sunday evenings. Besides poking fun at Hawaii's major ethnic groups, the burly De Lima stops the show with his hilarious Imelda *(Continued on page 310)*

Photo: Arthur Elgort

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Marcos impression—complete with songs, tears, bouffant hair, and sleeves to match.

On the remote east side of **Maui**, the long-awaited rebirth of the **Hotel Hana Maui** is at last complete. Acquired by Caroline Hunt's Rosewood Hotels in 1984, Hana Maui has been undergoing slow and sensitive renovations for three years; last month, Hana officially unveiled sixty-one of its restored bungalow rooms—with bleached hardwood floors, oversized rattan furniture—as well as six brand-new duplex beach cottages. Coming soon: a serious spa, more cottages, and mountain cabins for horseback riders and hikers to stay in overnight.

More Maui news: the recently built **Mokapu Beach Club** at the **Stouffer Wailea Beach Resort**. With twenty-six guest rooms, its own beach, pool, and concierge, this exclusive little "club" brings a new level of privacy and luxury to a resort that's already well known and well liked. Also first-rate at Wailea Beach: **Raffles** restaurant—excellent seafood and sea views.

On **Kauai**, which lives up to its nickname, "the garden isle," developer Christopher Hemmeter has struck near Lihue, using his magic and his money to turn the former Kauai Surf hotel into the glitzy new **Westin Kauai**. Hammeter's excesses here go beyond his *de rigeur* waterfalls, lagoons, marble pools. Are you ready for ninety outrigger canoes and five Venetian-style *vaporetti* that ply a fake lake? Exhausted by the thought of it? Two classic Kauai resorts that offer more traditional pleasures: **Coco Palms** and the **Stouffer Waiohai Beach Resort**.

According to savvy locals, the real key to Kauai is to rent a private house by the sea, with a pool, staff, the works! Specializing in both house and apartment vacation rentals: **Prosser Realty, Inc.** Book early, even a year in advance.

For the best overview of **Hawaii, the Big Island**, a helicopter is *the* way to go. The experience of hovering, as if aboard a space module, over craters, cliffs, and impossibly beautiful fern-filled valleys, then soaring off to explore waterfalls, lagoons, frothy beaches is beyond breathtaking. Especially with Bach, Vangelis, the themes from *Star Wars* and *Superman* providing the score over stereo headsets.

Although no longer a Rockresort, the **Westin Mauna Kea** retains the same high standards that have made it a perennial hit. Mauna Kea feels like a great Zen monastery; yet it also has a marvelous golf course, excellent tennis facilities, and very good food—especially now that Daniel Thiebaut has come on board to supervise the kitchens.

South of Mauna Kea, at the **Mauna Lani Bay**, rooms have an easy island style: louvered screens made from koa wood, ceiling fans, small rattan chaises, large orchid

plants, lanais. On the grounds: a dramatic golf course carved out of the lava flow, a tennis center, jogging trails and *parcours*, a pretty white beach with cabanas and hammocks, and a number of historic rock-walled ponds where ancient Hawaiians cultivated fish for the royal family.

Mauna Lani's most elegant restaurant is **The Third Floor**, a re-creation of a top-notch Honolulu establishment that's big on beef. The surroundings are more casual at **The Gallery** in the resort's Racquet Club, and the menu more innovative: wok-charred *ahi* (Pacific tuna) with mango relish, mussel and saffron soup, pineapple muffins. But breakfast brings the best surprise: *malasadas*, light Portuguese *beignets* made from potato flour and served hot and sugared—on your lanai. —RICHARD ALLEMAN

Wind Song: the most extraordinary sight at sea

Sailors—and those who wish they were—are going to love the spectacular new *Wind Song*, a four-masted tall ship whose sails are computer-controlled. *Wind Song* combines the attentive service of a first-class cruise vessel with the heady sounds of a sailing yacht. And its itinerary to French Polynesia, some of the world's most exotic, romantic, sensual islands—Moorea, Bora Bora, Tahiti—is mighty heady, too. With their ship anchored in secluded coves, passengers can play like dolphins—diving, snorkeling, swimming. Back on board, life is easy, flexible—open seating in the dining room, generous cabin space (there you are in Tahiti—with a VCR). Even the bridge is open to the one-hundred-plus passengers. One-week cruises leave Papeete, Tahiti every Friday. —D.M.

Points East...

For many winter seasons, Europeans have been lapping up both service and sunshine in Thailand. People would linger in Bangkok—it was a sort of crossroads between India and the Orient—spending several weeks in the luxurious hotels along the river, being totally idle, turning book pages under the shade of palm trees.

The regulars are now in search of small new islands. The hot new place one former Phuket aficionado goes to is **Ko Samui,** off that skinny turkey-neck of land between the Gulf of Thailand and the Andaman Sea; for the present, Samui has only twenty seaside bungalows, part of the Pansea Hotels chain. Still farther afield are the many **Maldive Islands;** on **Cocoa Island,** there is a British innkeeper who is not very publicity-minded. He tends ten cottages on stilts. One sleeps under mosquito netting; there's no air-conditioning, just the breezes; and plenty of sea, sand, and peace. For more information on Ko Samui or Cocoa Island, contact Williams World Travel in New York City. —D.M.

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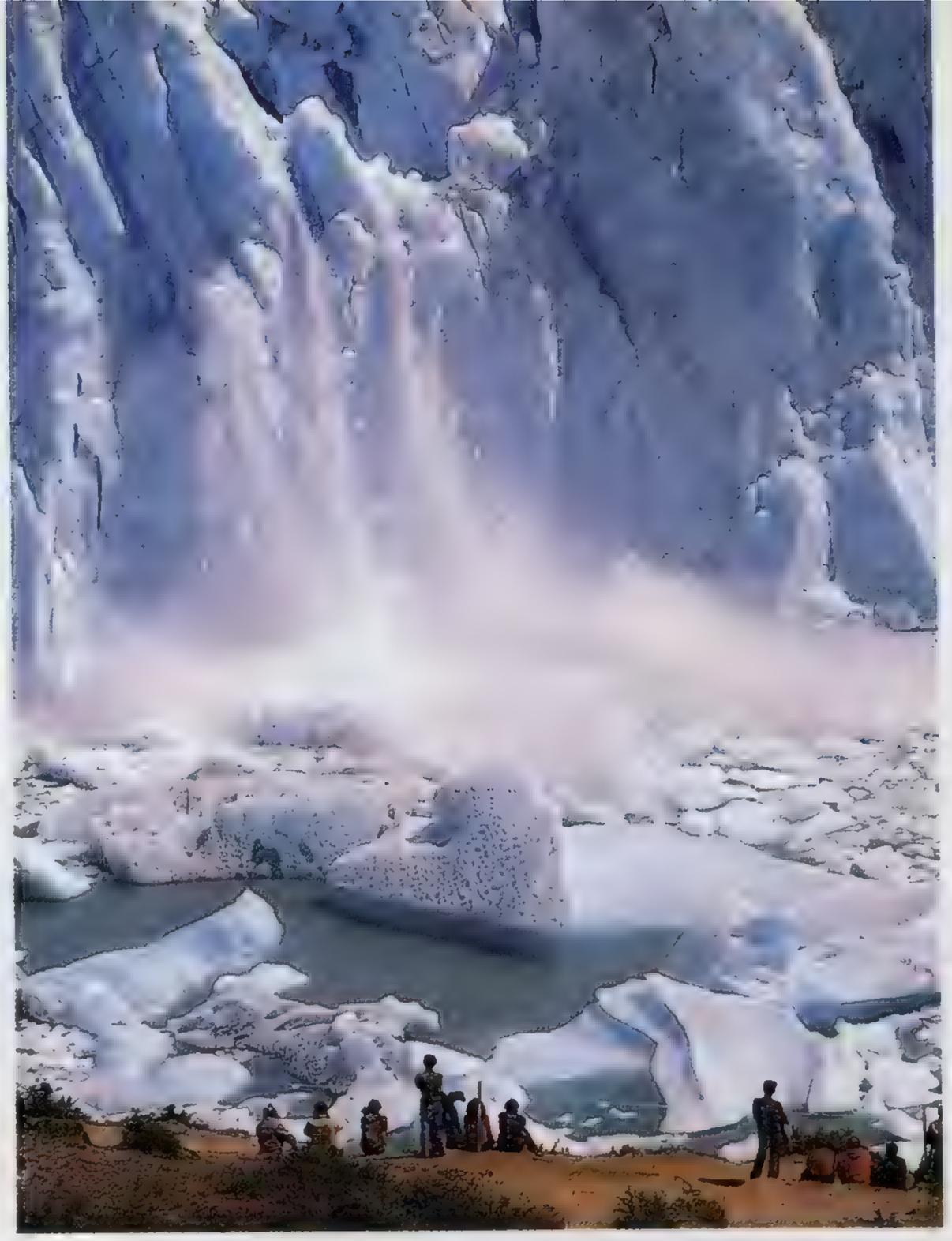

It's difficult to imagine a better trip to South America than the latest "Patagonia Passage" sponsored by the American Geographical Society aboard the MTS *Orpheus*. Set for January 25 to February 17, this three-week odyssey spends ten blissful days sailing through the straits and bays of Patagonia and Tierra del Fuego: a strange and beautiful world at the tip of the continent that stuns with eight-thousand-foot glaciers, flamingo lakes, seal beaches, islands of penguins. Also on the itinerary: spectacular Iguaçu Falls . . . sophisticated cities like Santiago, Montevideo, and Buenos Aires . . . and, for the grand finale, Rio de Janeiro at the height of Carnival. Prices—from $5850 to $8635, depending on shipboard accommodations—include most meals, deluxe hotels in Santiago and Rio, shore excursions, expert lecturers and guides. For more information, see page 302, travel agent, or call: 212/759-3960.

ESTATE ESCAPE

Two hours south of San Francisco, a posh new place to stay: Stonepine, left, once the estate of the Crocker banking family and now a splendid country-house hotel. Set on 330 wooded acres, Stonepine has twelve lavish suites, an elegant dining room—plus pool, gym, tennis, riding. Rates: $125 to $500; phone: 408/659-2245.

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VIEW

Turning on the heat

News for resort: tropical colors, newly bare essentials, pure gold. Real hot-weather looks are the finds, focus, the tip-offs to summer clothes to come *("View" continued on page 320)*

STARRING STRIPES

Linear effects, new nauticals: above left, at Ralph Lauren; above, De la Renta; left, Beene

BARE FACTS

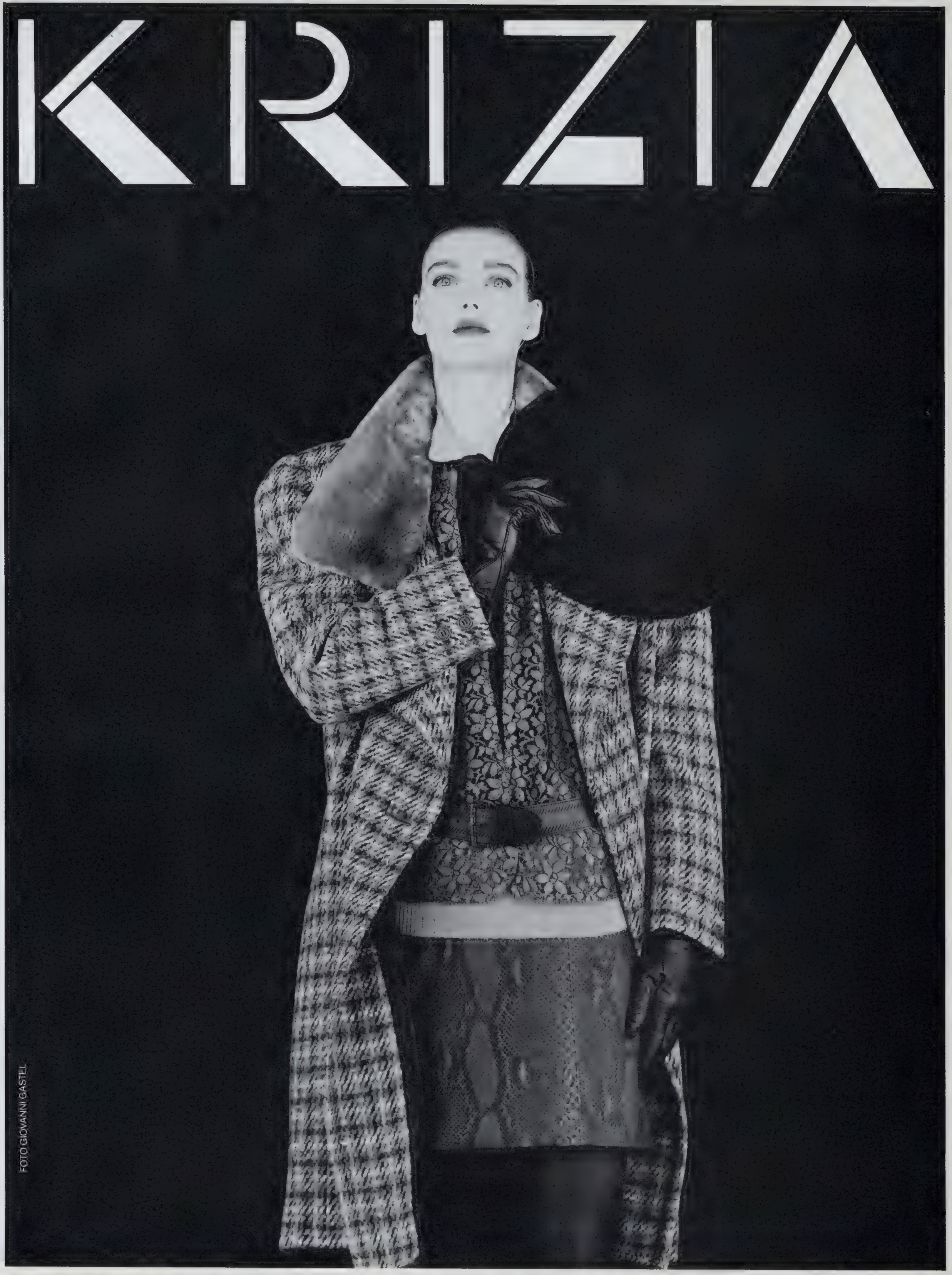
Points of focus: bare necklines, exposed shoulders, inches of midriff, a visible waist. Left: At Sant' Angelo; below, Angel Estrada

NEW CUTOUTS

Even jewelry curves, shows skin beneath. Above: Robert Lee Morris cuff for Donna Karan

PIERRE SCHERMAN

KRIZIA



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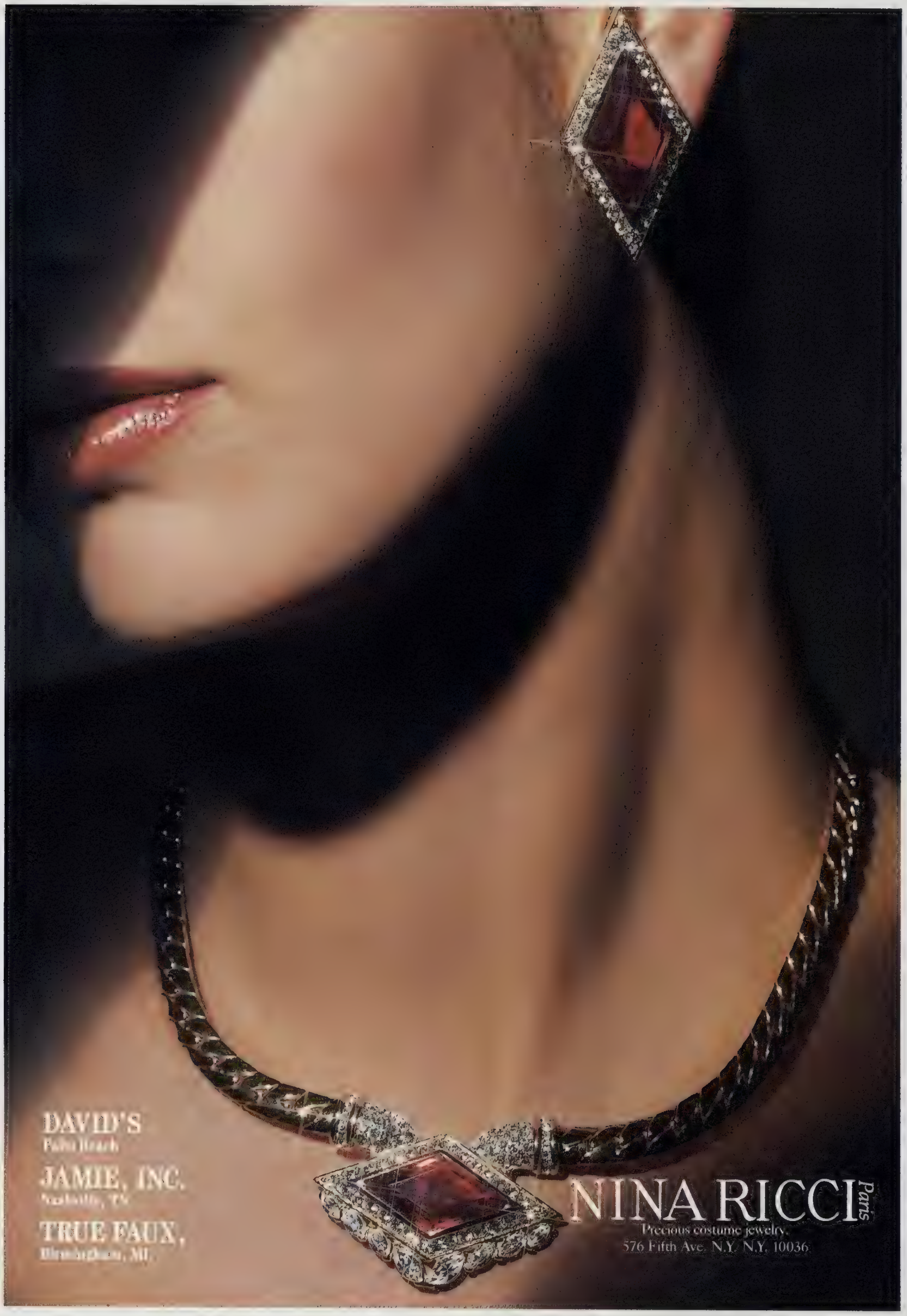
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ADRIENNE VITTADINI

SUIT DETAILS

The shape of day, left, at Calvin Klein: a shorter skirt, smaller jacket, a decided waist. The look: crisp and curvy. White shirts add neat detail

PIERRE SCHERMAN

GO FOR GOLD

As simple as a pullover, as fully gold as Fort Knox: resort's newsiest nighttime dresses are short, totally aglimmer, in lamé or lace. Right: The view on gold at Anne Klein

PICKING FLOWERS

Sometimes bigger, sometimes bolder, new floral prints are wide-spaced. Above: Waist baring at Byblos; above right, Ferre flowers on soft pyjama pants. Chanel, right, goes fully pretty

(Continued on page 324)

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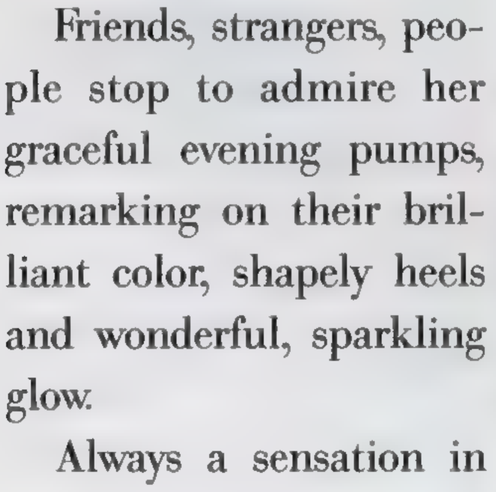

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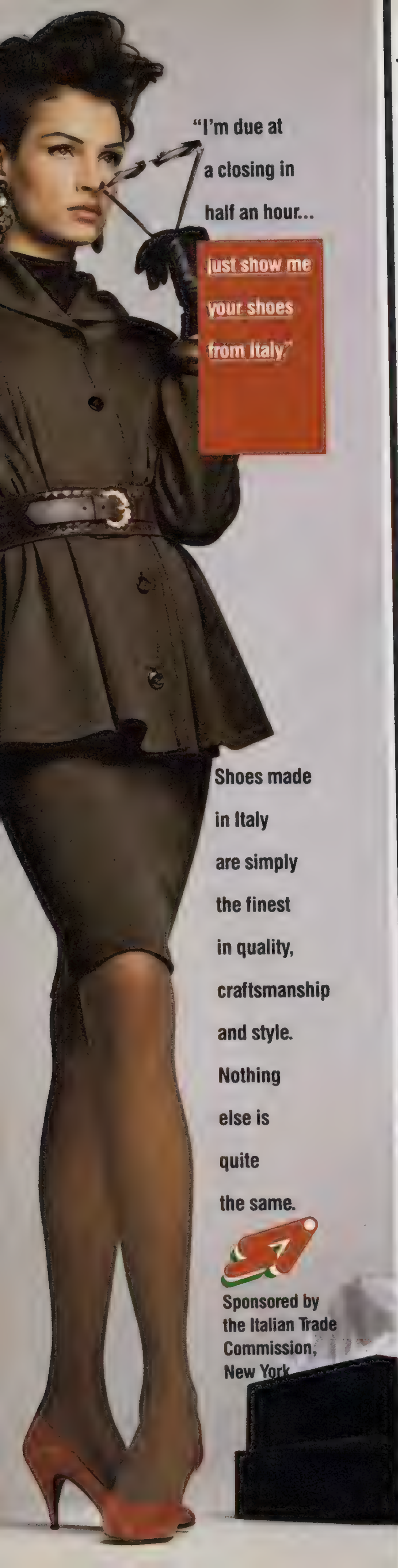

VIEW

Turning on the heat

Continued

NIGHT COLOR

Strong effects, above: At Valentino (far left); the long and short of it, Donna Karan. Left: News in a "Louis" heel from Philippe Model

THE SHAPE OF LACE

Small on the body, curvy, close-fitting: lace comes up short (right, at Carolyne Roehm) or as a single superlative piece. Far right: Bill Blass bolero

(Continued on page 334)

PIERRE SCHERMAN

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VIEW

Turning on the heat

Continued

LEAN AND EASY

The option: new pants—streamlined, narrowing, pencil slim. Far left: At Donna Karan; left, Michael Kors. Topping both, the easiest sweater

CURVES ON A CLASSIC

At Calvin Klein, right, a T-shirt and skirt get recolored, recurved. Below: Classic YSL tailoring, shot with color

("View" continued on page 338)

PIERRE SCHERMAN

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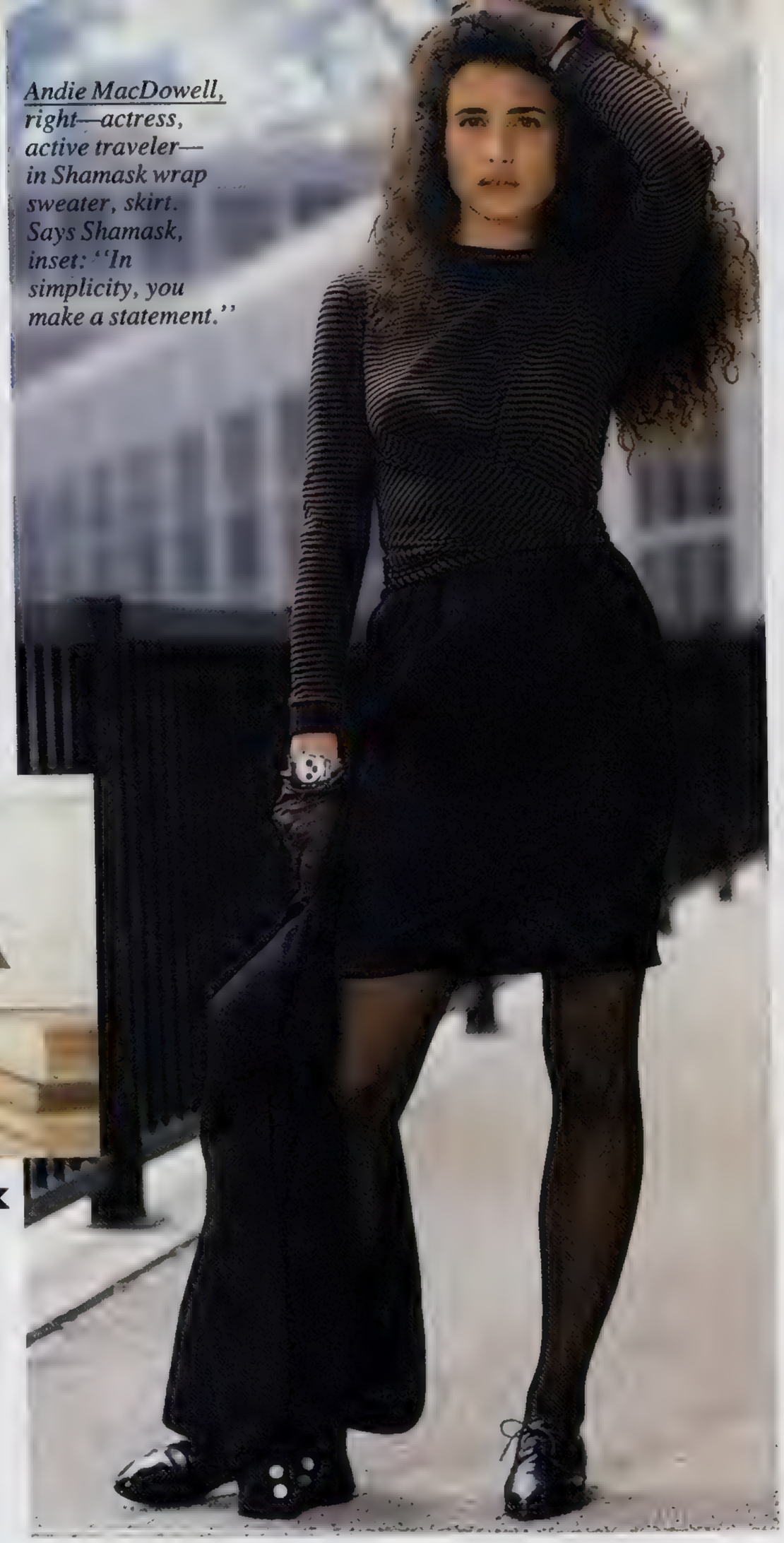
VIEW

Designer, client: the modern equation

Three active, very individual women; three young designers: fast answers, day dressing that works



Andie MacDowell, right—actress, active traveler—in Shamask wrap sweater, skirt. Says Shamask, inset: "In simplicity, you make a statement."

Model, actress, mother (of one-year-old Justin), Andie MacDowell needs clothes for a supersonic life, clothes that are capable of working in multiple climates (on location in Morocco, modeling in New York) and in multiple situations. Even walking into an audition, says Andie, "You're not about to make some sort of strange fashion statement." Translation: a need for essentially uncomplicated pieces, pared-down shapes—something as inherently effortless, *right*, as a Shamask jacket, skirt, and wrap sweater.

"There are so many designers in the world to choose among," says Ron Shamask, "that those who are able to make it easy for a woman—who give the essence of their design in a few pieces—are a success.

Ronaldus Shamask

Our lives are so hectic, who wants to shop all over?"

Shamask pieces do not show up "all over"; nor do those by Michael Kors or Jasper Conran. To women in Chicago or Kansas City, Kors often presents his total collection for a season in the form of a trunk show. Clothes by Conran, a newly shining English star, are now first showing up in quantity in stores in America. Yet each of these designers—each of them young—has a strong following of clients: actresses, architects, news anchors, a woman judge or two. Something, somewhere, is clicking.

Nell Campbell—NYC club owner, clothes chameleon in top and pants by English designer-pal (below right) Jasper Conran.

Jasper Conran

By Shamask reasoning, one thing that clicks with women is a compatible—modern—way of viewing quantity. All that's really needed for day this season, he feels, is a shorter skirt, easy pants, a classic shirt, an "accent piece"—an extra jacket or skirt in a bolder pattern (perhaps a black-and-white check)—that's capable of expanding day looks almost indefinitely. "Women today look best when they seem casual about clothes," Shamask says. "When they look as though they've tried very hard to 'dress,' they don't seem as successful."

Nell Campbell is highly successful, but she's hardly a member of the grey-flannel *(Continued on page 342)*

JEAN PAGLIUSO, GEOFF SPEAR, MARTIN BRADING. Details, last pages

NEIMAN-MARCUS

YVES SAINT LAURENT

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Just when you've decided
nothing is more fun than The Masters,
along comes McEnroe at The Open.

bleyle

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YVES SAINT LAURENT

NEIMAN-MARCUS

VIEW

The modern equation . . .

(Continued) suit crew. Actress, self-proclaimed "queen of the night," and co-owner of New York's hottest night spot (aptly, simply, Nell's), "I'm not your normal working woman," she says, "My role in the club is theatrical, and I love to change my look." Looks range from Victoriana to jodhpurs to medieval wedding gowns. Her working hours are 9:00 P.M. to 5:00 in the morning.

Dressing for day, for lunch out, for herself is another matter. . . and what suits her needs are streamlined, no-frills pieces by friend Jasper Conran. "They're elegant, well-tailored and chic," Nell says, "clothes I can mix with new Comme des Garçons shirts or Portobello Road items that are ten years old."

Conran's clothes range from tailored suits to taffetas. . . and longevity is a favored concept. "I believe clothes shouldn't be threatening as you walk down the street, nor should they be wallflower clothes," says the twenty-seven-year-old designer, who also dresses bankers, lawyers, Princess Diana. "I like my clothes to be the mainstay of a woman's wardrobe, things she doesn't throw away. They are 'reach-for-in-a-crisis clothes.'" In '80's parlance, Jasper Conran's clothes are made to be "user-friendly."

Sherry Lansing—movie mogul, in Michael Kors sweater, skirt, T-shirt. Says Kors, left: "Clothes should simplify your life."

Michael Kors

When designer Michael Kors, twenty-eight, says the woman he designs for "is at a point in her career where she makes her own rules," he may be talking about Gloria Steinem, Faye Dunaway, Stefanie Powers, or film producer Sherry Lansing. Partner in Jaffe-Lansing Productions, former president of 20th Century Fox, Lansing finds of Kors clothes: "They travel."

In luxurious cashmeres, the best gabardines, with the most minimalist of looks, these pieces also move easily from day to night. "I go straight to dinner from work," Sherry Lansing says. "His clothes are as appropriate at the office as at any restaurant. If I want to dress up, I might put on silk shoes."

Michael Kors, in turn, deliberately designs a core of collectible "pieces"—that might include a short bare dress, a top with a halter neck. "My client is always looking for a replacement to a suit". . . and the answer to that need may be these young designers' one guiding design rule: Says Kors, "Something sharp, authoritative, but different."—"View" contributed by PAUL SINCLAIRE, LESLEY JANE NONKIN

JEAN PAGLIUSO, GEOFF SPEAR. DETAILS LAST PAGES

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VIEW people in fashion are talking about what's coming...

What's new: gingham girls and summer-short dressing...the "body" lingerie for fall's body dresses...designer weddings, gold news

People are talking about...a fall/winter season, frequently, of highly body-conscious dressing—broadly baring necklines, small defined waists, shapely lines, plenty of leg showing out from beneath shorter skirts. The question is, more than often, what can a woman put under them? The new lingerie answers: Some decidedly curvy underpieces—contoured slips, Scarlett O'Hara chemises that lace up or (at Lynn La Cava) button up the front for body fit. Shaped panties go under small seamless skirts (Wacoal); thong-shaped body suits are equally unnoticeable. Waist cinchers—some attached to petticoats—return, also bustier tops in everything from serviceable Lycra stretch to the most sophisticated taffeta in deep green or wine red to wear out evenings. There are demi-bras, underwire bras, new strapless bandeaux: Suddenly, again, there's an explosion of new underwear design and invention with updated, 'eighties-modern versions of the traditional looks and pieces of other days. The best part: Many things are as charming, you'll find, as the best dressing this season.

Pollyanna never had it quite like this: New "ginghams" with a crisply modern edge turn up, now, in city black-and-whites, everything from updated shirt-dresses and suits at Calvin Klein Classics to a stretch-gingham T-shirt dress for day at Marc Jacobs. Adrienne Vittadini even has Bardot-like check bikinis....Sign of the season: Washed silk—matte, wrinkled-seeming, softly casual—makes for easy-going shorts or a bright pink slip-dress at Donna Karan. At Go-Silk, which started it all, the news: brand-new "at-home," washed-silk-covered shoes for spring.

"In a season of highly body-conscious dressing what does a women wear under all of this?"

What's new? At Carolina Herrera, a signature fragrance, coming for spring...and a new collection of limited-edition wedding gowns to special order—organza with tucks, braiding on silk crepe. From the maker of Caroline Kennedy's wedding dress, prices run approximately from $2500 to $5000....The news in shoes? Come spring, many heels are getting higher. At Charles Jourdan, for one, there's four-and-a-half-inch highest heels for night. All true fashion mavens can then add the new "name" stockings: Gianni Versace's—"inspired by his latest collection."...In this fashion season of high waists and small boleros (at everyone from Calvin Klein and Michael Kors to Yves Saint Laurent or Romeo Gigli), "olé" seems to be the prevailing fashion exclamation. Sant'Angelo calls his high-rise bathing-suit bottom a "matador" brief; Lacroix speaks of gypsies and bullfights as major visual influences. For spring inspiration, design-team members at Calvin Klein took a reconnaissance trip to Spain. Watch for Spanish spring, continued....

DIRECTIONAL DRESSING? BOGNER, THE SKI-SUIT PEOPLE, HAVE A NOVEL ADDITION TO OUTDOOR GEAR: RECCO RESCUE LOCATORS, SMALL VELCRO-HELD-TO-SUIT OR BOOT PATCHES THAT SEND OUT SILENT-TO-THE-EAR SIGNALS TO ATTRACT WOULD-BE RESCUERS (WITH THE PROPER RECEIVER)....LACROIX AND CHANEL COUTURE FANTASIES HAVE CLEARLY INSPIRED A NEW GENERATION OF "MAD HATTERS." THE MOST WHIMSICAL? NYC'S ANNE MOORE OR KŌKIN—STARS OF GIANT-SIZE BOWS OR CONCOCTIONS OF TULLE.

Paloma Picasso, lately, seems to become more and more prolific. Come spring comes her first collection of gloves, bags, belts, silk-and-wool scarves and shawls. There are even rhinestoned evening umbrellas. At Tiffany & Co., there's a new group of Paloma gold—link bracelets, necklaces and earrings with lightning bolts of pavé diamonds....Fans of Norma Kamali have something to watch for this month—when Kamali unveils her new bathing suit pieces designed for Bloomingdale's. Suits will show up, too, at her two OMO shops in NYC.

Shorts have long "dressed up" in different ways—as city shorts, walking shorts. Giorgio Armani once put them with an entire polished-suit collection. Those shorts were never as small—or short—as they are this season, though: At Donna Karan, for resort dinners, silk short-shorts turn up in brights; Ralph Lauren takes the cuffed shorter-shorts of 'forties starlets, puts them in palest banana-yellow flannel and with a cashmere T-shirt. The Polo Lounge never saw it this attractive....What does everyone from Cara Croninger to Tom Binns to Montes de Oca share? At this moment, a certain fondness for wildly colorful jewelry pieces—in no-excuses plastics or rubber. Watch for brightly molded rubber "fish" to wrap at the wrist (from Binns), silly bracelet snakes (Webwear), mobile earrings (Martha Sturdy) in translucent plastics colored chartreuse or orange. They're, quite simply, warm-weather amusements. —KATHLEEN MADDEN

Look.

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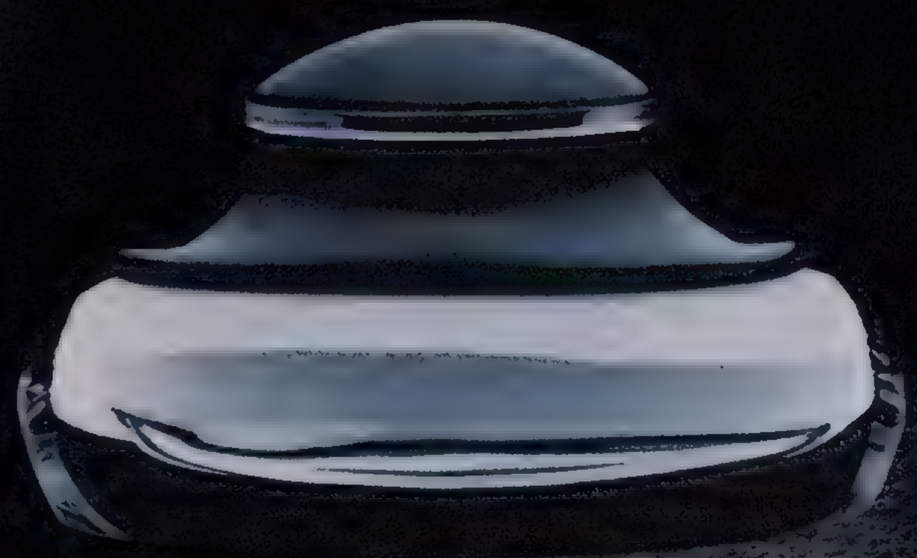
OBSESSION



Calvin Klein

PERFUME

What happens next?

Good question. In November, too many fashion things seem to be happening. All at once. A little of this. A little more of that. Warm-weather clothes make their first appearance. Cold-weather stuff is still around. There are outrageous evening "extras"—in the name of holiday dressing. Along with relaxed at-home/around-a-pool dressing—in the name of "resort." Agreed, then: it's not always easy to get a handle on the season. And—with all that is going on—there's a lot more happening than meets the eye.

The biggest change in fashion today cannot be categorized by season or place or time of day. It has to do with two different fashion sensibilities, two schools of thought.

Taking sides... could very well be the name of the game as it's being played. On one side, ultra-simplicity, minimalism. A total lack of ornamentation in dressing, day and night. A woman inclined to follow this way of thinking might be in a spare dress of black stretch jersey, unadorned, body-sleek. No jewelry to speak of. Freer-looking hair. Low-key makeup. On the other side, another look. A brilliant-color satin suit decorated with black passementerie embroidery. Accessories—equally provocative: big jeweled hoop earrings. A funny little black hat. Hair that's more obviously "done." Dazzling orange lip color. You get the picture—both of them.

This fashion dichotomy didn't suddenly happen overnight. It's been brewing for a while. What's brought it to the foreground now: the success of a Christian Lacroix on the side of fantasy, costume-like dressing...the success of a Romeo Gigli or, closer to home, a Calvin Klein, on the other. What's behind the thinking? A retreat from reality versus a retreat from excess (and excessive choices)? A desire for simplicity and quality versus a desire for spectacle, for something "more"? Answers are not easy to pin down. As to what lies ahead—cause for further speculation. Will all of this bring forth a new fashion synthesis? A triumph of style over substance? Or, if we're lucky, the other way 'round. A best guess: that we may all tend to dress a little more minimally by day; a little more fancifully at night. What's important to keep in mind: that a different fashion climate exists today where other changes take on more or less importance depending on their individual impact.

Here and now: fashion hot spots... Necklines ...We talked about them last month; there's even more to say this month as warm-weather clothes take center stage. Attention focuses on new—different—kinds of bareness that start with more revealing, more intricately designed necklines.

Another key idea: wrapping and tying...*everything* wrapping and tying. Or giving that appearance. Necklines. Waistlines. Pants. Skirts. Dresses.

True of both ideas: They're appealing, easy kinds of changes ...ways to make a difference without making a big deal.

Turning points...

In coloring. After a fall of neutrals—where the effect was dark, rather monotonous—welcome relief.

The prettiest pales, in lighter-weight fabrics, inviting mixes.

New brights. Bright green as the favorite color to watch. Think of a classic cotton shirt in white. Now "color" it chartreuse. Same shirt...and yet everything changes.

Another color pattern to follow: navy-and-white stripes. Cool. Clean. Refreshing.

Turning points in shape ... What still prevails: an overall smallness. After several years of clothes "moving in" on the body, you'd think there was nothing more to be done. You'd be wrong. The news: clothes with clear-cut references to swimwear—in their body awareness, in their shaping, in the bareness of their necklines.

The newest shape of a jacket: the bolero, day, night, everywhere. As skirts have gotten "higher" (both at the hemline and at the waistline), the proportion of a jacket has changed accordingly. And this high-waisted look is one to keep your eye on; you'll see it in the couture; you'll see it other places for spring.

Newest shape to a dress...For day—on the minimal side—one that's leggy, small-fitting, with a bare neckline, hold at the hips, a narrowing hemline. Is it the shape of other dresses to come? Very possibly.

And a charming shape at night—the strapless dress that's shorter, softer and fuller in the skirt—and ornamental enough for the "biggest" evening.

A different shape for pants: relaxed, almost pyjama-like. With all the skirt hype of recent months, it's worth remembering that pants have never totally disappeared (you have only to think of Beene's striking jersey jumpsuits). Now, in warm-weather places: the best new pants shape—soft but sharp. Perfect for at-home, for easy-going dinner dressing.

Turning on the charm ... or how to make the most of the moment. In a month where evening dressing plays such a prominent role, new ways to play along. What gives these star quality: everything is fast, flamboyant—just what you want to make a difference in look, in feeling, instantly. Another plus: while the best are often priced "way up there," less expensive versions can be found that work equally well. What follows: eight of the best, most festive nighttime look-turners. But all you need is one...

1. Brilliant satin evening pumps with high heels. The three top color choices: hot pink, hot orange, hot turquoise.

2. Dramatic evening gloves. Most dramatic: long black suede with fuchsia feathers. Close second: jewel-color satin.

3. A dazzling-color bustier. To wear under a jacket. To wear out on its own. To symbolize a new free-spirited lingerie dressing that breaks the rules. You name it—bras, camisoles, petticoats, slips, bustiers—have real evening potential if you find the right one...and if you have the daring, the body to show it off.

4. Chunky icy bracelets. Big. Bold. Extravagantly fake.

5. A high-on-the-neck choker of glass beads in deep, dark colors, held by a beautiful clasp.

6. A glorious jeweled or feathered hair bow.

7. A satin evening envelope "set" with cut stones...or a geometric-shaped shoulder bag in a strong, clear color, in an ornamental mix of textures.

8. Bright-pink lipstick.

Good sum-up of November: a season in transition. A moment for small, entertaining fashion thoughts. A time for deeper fashion thinking. Where will it lead? What happens next? Stay tuned...

Making an entrance, right—Cassie Cleveland (who appears on all the Paris pages)! And the perfect pair! Covered almost head to toe in navy Heron Preston, the statement maker—perfect symbol of the season—his oversized red velvet Jacquemus hat Parisgoer hair, Fillerina lesbian hat Jacquemus Bellongues, makeup, Marc Jacobs Beauty Paris, hairpeop

ooh!....

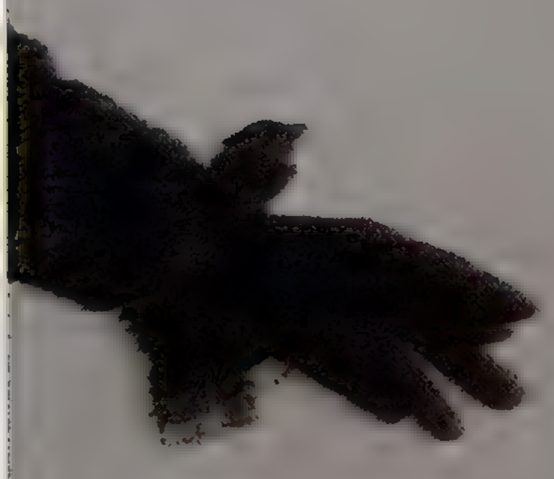
paris exclamation points

Wayne Maser

Very striking, *this page:* Emanuel Ungaro's elaborately embroidered silk velvet "dandy" jacket, metallic silk moiré skirt—the evening suit in another shape, another mood. (Fabric, Schlaepfer.) . . . *Fragrance Note:* Provocative in its own way—Diva, Ungaro's signature scent. Details, last pages.

Wayne Maser

aha!... the couture strikes it rich



What happened at the couture? A better question might be how to make sense of all that happened. As for the first, a lot of things went on that week in July. There was a level of interest, excitement, anticipation unequaled in recent years, much of it centered on the opening of the House of Lacroix—an event that lived up to expectations. And on the ramifications of Christian Lacroix's style/sensibility—the fantasy-like, almost costume-like dressing-up dressing he stands for—which has had a profound influence on fashion. The question that arises here: is there a deeper meaning to all this fantasy? Is it telling us something about designers and their perception of reality? One thing *is* clear—thanks to this particular sensibility, our way of looking at evening has changed considerably.

Yet it wasn't Lacroix's season alone. At Emanuel Ungaro, a ravishing sensuality expressed in clothes reminiscent of other centuries. At Chanel, high-key opulence also reminiscent of other eras. And then . . . there was Yves Saint Laurent, who continues to prove that he lives in/designs for the here-and-now. He's a designer who continually meets a challenge many others choose to avoid: dressing women for day and for dinner—with a modern, understated simplicity—as well as for grand entrances. In his collection—always—a day-to-night concept of fashion.

But on the whole, the story of the couture is the story of evening. This season, with strong themes that appear and reappear. Themes to watch for their ripple effect on fashion-to-come. For one thing, a very sophisticated sense of bareness keyed to new necklines. Not just straplessness, but necklines that have been beautifully designed—carved, curved, squared, scooped, plunged low. . . . There is a continuing body-awareness to clothes—small-fitting without being exaggerated. And a new emphasis on a high-waisted line, often achieved with a change of coloring. . . . Firmly established: the idea of the short evening dress—a dress that's as elaborate, as "dressed" as any long, bouffant ball gown (which clearly looks outdated. The best long evening dresses: narrow, shapely, sinuous). . . . There's a provocative use of color everywhere . . . color with more color or with black. All of which is enriched by the opulent details that make the couture the couture. This year, more opulent than ever. Embroidery. Feathers. Fur trim. Gold bullion. Dazzling accessories—from the extravagant-but-engaging hats to charming new evening pumps. More with more. On these fourteen pages, you'll see the season's key themes at their best. And you'll see more: the truly glorious side of couture dressing—the exclamation points—the delight that brings the world to Paris.

mmmm...

exotic plumage

Wayne Maser

Fantasy feathers: stand-out ornamental theme at Saint Laurent. Show-stopping variation, *opposite*: the short, bare, pale-color feathered dress. And, *this page*, brilliant plumage edging one of his dazzling evening jackets. Equally dazzling: the chartreuse silk satin top with its beautiful bared neckline, rose-pink silk satin skirt. . . *Fragrance Note:* Natural complement—Paris d'Yves Saint Laurent, his rose-rich fragrance. Details, last pages.

ahhh... **the new gilded age**

A new standard of opulence at Chanel, opposite Karl Lagerfeld's strapless mid-length, rich gold button embroidery, mid-thigh skirt (Bucol silk). Shimmering Kate Moss fragrance campaign—Chanel's success Coco Rosemary's scented, the past. Un- gala's pink black silk taffeta evening coat with black velvet roses— long sleeved, small waisted, held by a "diamond" bow, cut in pink the short, shaped and with to the underneath Details, see last pages of the issue

Wayne Maser

Compelling evening dressing at Valentino. *Right*, a dress that's all body, surprisingly colorful, with a great flourish at the hem! Black silk crepe with a pleated silk sash, silk faille skirt. All the fabric, Taroni . . . . *Fragrance Note*: A sensual mix of fruits/flowers/spices—the compelling ingredients in Valentino's namesake fragrance. Details, see last pages this issue.

Wayne Maser

hmmm... a more colorful side to evening

ohhh... revealing gestures at night

Wayne Maser

For its coloring, its neckline, its high waisted line, opposite Christian Dior's shapely evening dress of black silk velvet yellow ribbed. Abroad in fabric.

Fragrance Note. For its unmistakable effect Dior's Poison. The ex-extravagant gesture, this page Chanel's previous wager than-life evening coat of navy coral silk faille, with an oversized show collar to deceive. hit skirt faced fabric. In contrast, the black silk jacket does underneath —outdoorsing for its ultra-simplicity, its smallness of shape. Leonard Issac Debra, our last pages.

olé... for the fantasy of evening

Playing it his way, all the way: Christian Lacroix's exuberant, bravura turn to evening—Arlesian in spirit, dramatic in effect. Here, draped taffeta with a strapless velvet top; tulle "holding" the flared, shaped hem; separate gloves-as-sleeves in red duchess satin . . . nighttime dressing in a world of its own . . . . *Beauty Note:* Evening makeup to complement, not compete. The subtle colors from Lancôme, with Pink Chiffon on lips, Etoile de Nuit eye shadows. Details, last pages.

Wayne Maser

GALANOS

...stars at night

A strong Galanos collection where the level of design was matched by the level of luxury. With a strong evening statement: the "important" short dress as an ongoing fashion idea. Here, two of the best—leggy, lacy, memorable .... *This page*, with a small-fitting sheer black lace top, black taffeta panel skirt. Bergdorf Goodman; Nan Duskin; Martha, Palm Beach FL; Neiman-Marcus. To order at Ultimo Ltd., Chicago; I. Magnin. ...And, *opposite*, all-out impact in a short dress. The bodice, jet-embroidered black point d'esprit with full-blown cloqué sleeves; the narrow skirt, black-and-white floral-patterned puckered silk; all edged in small black satin ruffles. Elizabeth Arden Salons; Nan Duskin; Martha, Palm Beach FL. To order at Frost Bros.; Neiman-Marcus; I. Magnin. Hair, Garren, NY; makeup, Lydia Snyder. Details, more stores, last pages.

Andrea Blanch

No matter where, no matter what—certain key fashion ideas, certain generic shapes prevail. On these pages, the ones that count most...starting with the star jacket shape—the bolero

fashion FLASH

Jim Varriale

The bolero as an all-out showstopper, *opposite*—Bill Blass's glorious sequined/beaded version. To order at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour FL; Montaldo's; I. Magnin.... *This page*: As key to a new suit at Calvin Klein—the bolero in ivory silk crepe over his now-signature high-rise black skirt. Calvin Klein Collection. Jacket, about $1000. Mid-Nov. at Bergdorf Goodman. These six pages: hair, Shunji for Salon 3757; makeup, Mary Greenwell.... *Beauty Note*: The evening color *opposite*—Borghese's Tostino on lips. For details, see last pages.

FLASH

A new sense of shaping—swimsuit-small, bare

Reference point, *above*: Donna Karan's strapless black slit-midriff maillot. Of cotton/Lycra. Donna Karan New York. About $90....Taking a provocative swimsuit shape, *right*: Complice's body-curving, body-hugging stretch dress—low-cut and squared in front, cut out in back. About $380.

Jim Varriale

The new swimsuit dress, *left*—a real dazzler, a real shape-definer—from Gottex in shirred gold "lamé." Of Antron/Lycra. About $350....Evening find, *above*: Anne Klein II's strapless black wool crepe tuxedo dress—small, bare, seasonless. About $172. Details, stores, see last pages.

In full flower, *this page*—Galanos' standout evening example—black silk cloqué with tiny red dots, giant red rose, taffeta underskirt. Bergdorf Goodman. To order at Martha, Palm Beach FL; Ultimo Ltd., Chicago; Suite 101, Beverly Hills; I. Magnin. . . . For the sheer charm of it, *opposite*: Kasper's delectable strapless gold lace—short, swingy, bowed in back. Kasper New York. About $320. Mid-November at Bonwit Teller; Nan Duskin, Philadelphia, Baltimore; Le Salon at Bally's Grand, Atlantic City NJ; Chinn's Crossing, Middleburg VA; The Gazebo, Dallas. Details, more stores, see last pages.

Jim Varriale

Nighttime shape
to watch—
strapless,
shorter and fuller

FLASH

refreshing change

Coming: A season of sunlit times, resort/warm-weather places. And a change in dressing that clearly turns on color. New brights. The prettiest pales. New ways with navy-and-white. Add interesting variations in shape, and the look is very attractive, very refreshing. On these fourteen pages, worn by Tatjana Patitz, a preview of the best. . . . New sun shades: Bright multicolor Hermès scarf; green-edged sunglasses, Optical Affairs by Christian Roth; rich-colored Estée Lauder makeup (Rose Radiance blusher, Sheer Sienna Red lipstick). Hair, these pages, Sally Herschberger. Details, last pages this issue.

Patrick Demarchelier

add a "twist"
—lemon and lime
for a color lift,
a character change

Always key to warm-weather dressing: a T-shirt. Choice this season, *left:* Norma Kamali's lightweight matte jersey in a striking citrus-green (the color to watch). Terrific "brightener" on its own, under a jacket, with her matching skinny pants. Shirt, about $75; pants, about $204. OMO Norma Kamali and OMO Soho, NYC....Another all-season priority: the classic cotton shirt. Now, *right,* with a racier image—in vivid green—paired with violet cotton pleated pants. Saint Laurent Rive Gauche. Shirt, about $540; pants, about $460. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Washington DC, Beverly Hills. The warm-weather place on these and the next four pages: the home of Mr. and Mrs. Norman J. Ackerberg; architect, Richard Meier. Details, last pages.

Patrick Demarchelier

Strong
shapes...
the impact
of pale color

Patrick Demarchelier

Strong shape/ pale color

New minimal shape to watch, *opposite*: Calvin Klein's dress, here in peach silk crepe de Chine. The differences—a deep oval neckline; hold at the hips; a narrowing hemline. About $400. Marshall Field's. To order at Barneys New York. . . . The paler, the prettier. From Ralph Lauren, where pale color ran throughout the collection: *this page*, a silk shirt and his new softer pants in lavender; a classic tied-at-the-waist sweater in lilac. Shirt and pants by Ralph Lauren, about $636. Bergdorf Goodman; Polo/Ralph Lauren, Atlanta, Beverly Hills. Details, more stores, see last pages.

Patrick Demarchelier

Strong shape/ pale color

Nightlife at its prettiest: Emanuel Ungaro Parallele's small, shirred, strapless silk taffeta dress — all ruffles, pale flowers, legs! Late December of Sara Frederick, Boston ... Peggy's Note: The prettiest make-up night one day: natural, low-key. The Spicy Pinks blend one other subtle colors here, from Cover Girl. Details, last pages this issue

Patrick Demarchelier

Navy-and-white in clean stripes, soft new shapes

The soft side of Ronaldus Shamask, all in nonstop cotton jersey, on these two pages. *Left:* His striped, new-shape pants with a wrapped waist, an easy-but-controlled line; a V-necked T-shirt. Pants, about $230; T-shirt, about $125. Mid-November. Turnout: Charivari 57, NYC. Shirt: Barbara/Jean, Little Rock AR. Pants: Saks Jandel; The Twenty-Four Collection, Miami; Neiman-Marcus. . . . Another striped, waist-wrapped, racy look, *right:* his short, swingy skirt with a crew-necked "T." Skirt, about $190; T-shirt, about $120. Mid-November. Turnout: Bloomingdale's. Shirt: Ruth Kishline's Country Clothes, Evansville IN; Neiman-Marcus. Skirt: Saks Jandel; Maxfield's, Los Angeles. . . . *Beauty Note:* For skin on the soft, smooth side—Prescriptives just-out Body Conscious, a totally new take on all-over skin care. For details, stores, see next to last pages.

Patrick Demarchelier

On these two pages, Deauville charm updated by Ralph Lauren. . . . Proof that real fashion is in the whole look, not the length, *right:* his long, striped cotton skirt—easy, with real hold on the body; paired with his version of the irreplaceable, perfect white cotton broadcloth shirt. Skirt, about $100; shirt, about $70. Bloomingdale's. . . . The same shirt in silk double crepe, *left,* with relaxed pyjama pants, side-striped in navy—for any "R & R" setting, evenings at home. Shirt, about $276; pants, about $378. Lord & Taylor; Polo/Ralph Lauren, Pittsburgh. Details, more stores, see last pages.

Patrick Demarchelier

New stripes / new shapes

in high gear

Hot new watches (& bracelets, rings) in high-tech silvered metals. Shiny and matte. Machine-age sleek. Gutsy. Ready for action . . .

Patrick Demarchelier

Watch specifies (from wrist): silver on a black cord, by Art 2 Watch. About $500. Bailey Banks & Biddle, Washington DC. Jewel Gallery by Liberty House, Honolulu HI. Omega white gold, black leather strap. About $1250. Neiman-Marcus. The Concord "Freedom" watch in stainless steel. About $890. Tourneau Corner, NYC, Bal Harbour FL, London Jewelers, Manhasset NY; Fred Joaillier, Beverly Hills CA. Aluminum rings, Glen Yank. Band of "silver" cuff, Stamatis. Aluminum bracelet (upper arm), Glen Yank. These four pages: hair, Salty-Herschberger. Details, stores, see last pages.

in high gear

Watch specifics . . . *this page, far left:* streamlined titanium "Rabat" watch designed by Japanese architect Masayuki Kurokawa. About $600. State Of The Art, NYC; City, Chicago; Limn, San Francisco. . . . *Near left:* From Georg Jensen, matte stainless steel on a steel mesh strap. About $720. Royal Copenhagen Porcelain/ Georg Jensen Silversmith, NYC. . . . *Opposite page:* Ebel's 18k-white gold "Beluga" watch. Fred Joaillier, NYC; Hamilton Jewelers, Palm Beach FL; Henry Kay Jewelers, Chicago; Tivol, Kansas City MO; Richard D. Eiseman Jewels at Frost Bros., Dallas and Austin TX. Bold leather-laced "silver" bracelet from Stamatis. Glen Yank aluminum ring. Details, more stores, see [illegible] pages.

Patrick Demarchelier

People are TALKING about....

Cutting Remark First it was psychoanalysis; then it was psychedelics; now people think that plastic surgery is the answer to all their problems. It beats having to hear about Cher's dreams. **Screen Gem** People say that movies like *No Way Out* with its backseat sex scene display pre-AIDS consciousness in a post-AIDS world. We say vicarious thrills are better than no thrills at all. **Dog Days** Pit bulls are proving to be interesting scapegoats for our feelings about crime and punishment. Thugs who parade about with the dogs get to carry a quasi-legal unconcealed weapon; authorities who put the dogs to sleep get to act out their fantasies of what they'd like to do to the thugs. It's a dog's life, all right. **Divorce, 'Eighties-Style** Among trendies like Idi Amin, Joan Collins, and Sly Stallone, divorce is more a spectator sport than it's been since Debbie and Eddie. Among the hoi polloi, it's not so entertaining, primarily because studies show that women's standards of living go down 73 percent after a divorce. On the other hand, a new "marriage tax" law will cost 40 percent of U.S. families approximately $1100 more a year, and the American Dietetic Association has determined that after thirteen years of marriage, the average woman has gained twenty-three pounds! Such is wife: If you can afford to buy cake, you can't afford to eat it. **La Bamba!** While the U.S. government continues to embarrass itself south of the border, pop culture has been revitalized by Latin influences, from salsa music to Tex-Mex food. Even Geraldo Rivera's back—as a talk show host. And it's about time. WASP-mania is boring, and David Letterman is too too ironic. **Lip Service** At Cody's Books in Berkeley, California, they set up a table stacked with titles about Nicaragua and a sign that said "OLIVER NORTH REMEDIAL READING." **Architectural Indigestion** Every decade in this century has had a modern design movement, from Art Nouveau to Memphis. But lately—pffft. We're reviving revivals and celebrating the worst excesses of the past, like Raj furniture. **Touch of Coeval** Forget Bret Easton Ellis, Tama Janowitz, Jay McInerney, What's-her-name from Rockaway. If you are interested in kitsch, teen angst, hilarious depravity—if you actually want to treat yourself to the sinful pleasures of great writing—reread *Lolita.* Or rent the movie. Peter Sellers is *amazing* as Clare Quilty. **Bottoms Up** The "New Sobriety" hasn't completely dampened our spirits—movies like *Barfly*, with Mickey Rourke grunging it up as poet Charles Bukowski, Tom Waits's new album *Franks Wild Years*, and Wilfrid Sheed's witty *The Boys of Winter* all celebrate life in the wobbly lane. Meanwhile, plans are afoot to make a TV movie about Bill Wilson, the cofounder of A.A., starring James Woods as Bill, who said anonymity was the keystone of spiritual recovery. —TRACY YOUNG

Details, last pages

FEARS OF THE YEAR Has fear of the Bomb been replaced by fear of the Crash—imminent economic collapse? Has fear of Russia paled next to fear of the Middle East? Has fear of flying finally become legit?

A STAR IS FORSWORN Donna Rice isn't the only one with showbiz potential. Someone should make a musical about Gary Hart: "I get no kick from campaign/Mere protocol doesn't thrill me at all...."

DENNIS QUAID is a rebel with a sense of rue—and, after a slow start in *Breaking Away*, he's suddenly the sexiest scoundrel on the block. In this summer's surprise hit, *The Big Easy* (which has also sparked a craze for zydeco music), Quaid lets louche as a New Orleans police officer who sweetly corrupts an uptight assistant D.A. (Ellen Barkin). This month, in *Suspect*, he's a lobbyist who gets into compromising positions with a public defender (Cher). "It took a while," says Quaid. "Now it's fun to have leading man parts, instead of playing opposite a lizard." Next? *Everybody's All American.* He's a football hero; the homecoming queen is Jessica Lange, who's come a long way from a gorilla's moll herself.

Wayne Maser

Joanne Woodward

a class act

Actress, activist, mother, wife, creator of world-class lemonade—the many faces of Joanne Woodward reflect her intelligence, energy, and integrity. She's a tough act to follow, but well worth the try. By Mary Cantwell

Joanne Woodward is a middling-pretty, middling-sized woman with blue eyes, frizzed pale hair, and the guts to list her birth date, February 27, 1930, in *Who's Who*. Her voice is sandy and tinged with the South, and the longer she talks the deeper the color. By the end of an hour's conversation, for instance, the word "time" has spread over its edges and into "tahm."

She has been married to a very handsome man for twenty-nine years, produced three daughters, and can knit and sew. Whether she's much of a cook is known only to her intimates, but she is unquestionably a dab hand with lemons, sugar, and water. Her husband, whose *Who's Who* entry lists "food industry executive" among his occupations, is currently touting a lemonade made, he claims, from her recipe. She is also an enthusiast of the ballet, a fervent protester of nuclear proliferation, a champion of historic preservation, and, a college dropout, hopes to get a degree from Sarah Lawrence by 1990. "I would like to get a master's degree, too. And I would like to speak French and Italian fluently. I would like to sing opera, but that's not going to happen. I would like to run for political office, but I don't think that's probable either. My husband says that when I'm on my deathbed I'll be saying, 'Wait! I'm not finished!' "

She also acts.

Joanne Woodward is a child of Thomasville, Georgia, endowed with two brothers and relatives who held frequent family reunions and were otherwise much given to sitting on porches talking their heads off. Many a Southern novel has emerged from Southern porches; so did Woodward's interpretation of the heroine of her new movie. All she had to do to play the fading, frantic Southern belle of Tennessee Williams' *The Glass Menagerie* was to remember her mother in full spate.

"We didn't have much money, but *(Continued on page 452)*

Bruce Davidson

Details, last pages

SHAME and punishment

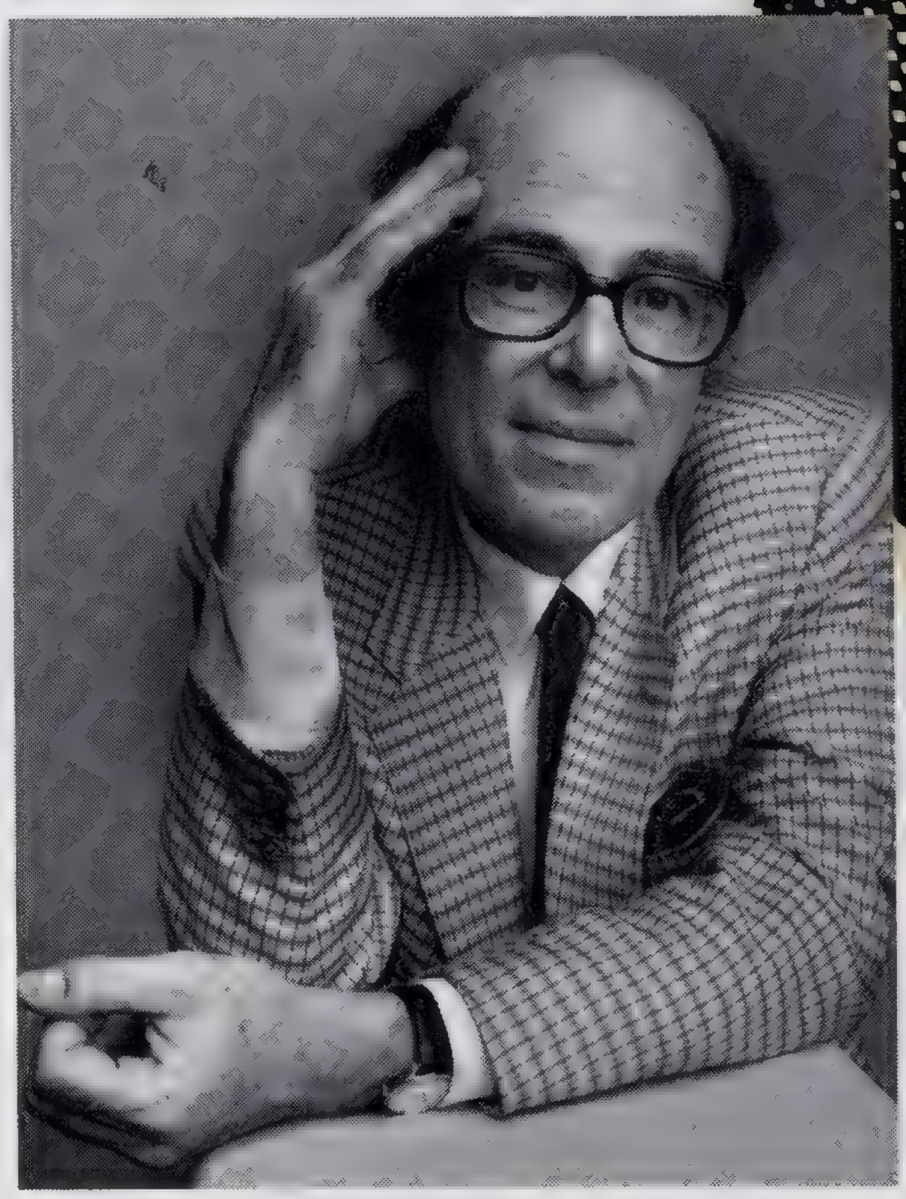
The trial of Klaus Barbie stunned all of France—and made all of us question our humanity

By JOAN JULIET BUCK

From May to July this year France was made to face the facts and memories of its occupation by the Germans. The trial of Klaus Barbie took place, four years after his capture in Bolivia and some forty-four years after the term of duty as *SS Obersturmführer* that earned him the title "the Butcher of Lyons." The charges against Barbie were called "crimes against humanity"; specifically the torture of Resistance members, the deportation of forty-four Jewish orphans from Izieu to Auschwitz, and additional deliberate cruelties. But there was another issue at stake: the crucial question of whether justice would be administered, and how.

The trial was expected by the knowing to be either a sham or the occasion for such devastating revelations about French collaboration that the dignity of French politics would never recover. There was a widespread lassitude at its very prospect, a feeling summed up as "Why bring all that up again?" And then the trial began, and Barbie refused to appear, and the American television crews departed, and France settled down to reading every day about the events in Lyons between 1942 and 1944.

It is difficult for anyone who was not in France in the early summer to imagine what the accumulation of testimonies from the 106 witnesses—some Resistance members, others Jews who had survived being deported to concentration camps—and the resulting consciousness about the War have produced: a darkness in the gut, an enveloping mute horror. In addition to the news coming out of Lyons, there was a shocking reminder of deep prejudice: the racy, popular newspaper *Libération* inadvertently and unforgivably published a "revisionist" letter that attempted to demonstrate that the annihilation of six million Jews was an impossible feat, therefore a lie. *Libération* withdrew the issue, published an apology, and then eliminated its letters column; but the revisionist version of history had been aired. On the side of the truth, the offerings were plentiful, and they all consisted of horror. Before the trial, the abrasive talk-show host Michel Polac (whose fierce debates take place on Saturday night and are a constant source of annoyance to the government) silenced his guests, members of the racist *(Continued on page 455)*



William Klein

Klaus Barbie is more than a moment in history, says Marcel Ophuls who is working on a documentary about the aged Nazi war criminal. Barbie is, Ophuls says, a continuing threat; there are other Barbies.

Madus-Erkul/Gamma Liaison

all the candidates'

WIVES

Today's political spouse must be so independent, diplomatic, indefatigable, not to mention loyal, it's a wonder we haven't elected a Mrs. President. When we do, her husband ought to be one helluva guy. **By Maureen Orth**

This year, on the campaign trail, the political wife is behaving—and the press is covering her—almost as if she herself were the candidate.

Her role is complex, contradictory: she is required to be savvy, independent, committed to her own issues, strong enough to face relentless media scrutiny, but first and foremost, a loyal wife and mother. A living paradox, she reflects the profound changes women have undergone during the last two decades—and the American people's deep ambivalence about those changes. Today, Jackie Kennedy's beauty and her glittering White House dinners wouldn't be enough to carry her as First Lady; nor would Pat Nixon's stoic silence. "Things have changed dramatically," says Roger Stone, a Republican political consultant and advisor to candidate Jack Kemp, GOP Congressman of New York. "Now wives are seen as full partners."

The tradition of activist First Ladies—some controversial—is a long one: from Edith Wilson and Eleanor Roosevelt to Rosalynn Carter and Nancy Reagan. Twenty years ago, Lady Bird Johnson logged thousands of miles on her own with her highway beautification project. But today, even before her husband is elected, the political wife has essential work to do in the early primary states, and usually little say about her own schedule. This is especially true during Campaign '88, when there are more than a dozen candidates overall.

For the wife who frequently stands in for her candidate husband (a notable exception is Jacqueline Jackson), the primaries are gruelling work demanding cheery smiles, endless patience, and up-to-the-minute knowledge on issues. She must follow an extremely tight schedule, going from one tiny backwater town to another with a ready speech, but no guarantee that anyone will show up. Often separated from her family, her career on hold, she frequently has to bargain with recalcitrant aides to arrange a joint appearance with her husband in order to see him at all. Few of these wives can recall the last time they had dinner alone with their husbands.

Jill Biden, thirty-six, a teacher who is married to the former Democratic hopeful, Senator Joseph Biden of Delaware, is not a veteran campaigner. She married her husband ten years ago, after his first wife and infant daughter were killed in a car crash, leaving him with two small boys to raise. It is the end of last summer, and Jill Biden is standing on the front porch of a farmer's house in Muscatine, Iowa. She has just given a speech to exactly ten people, assuring them that her husband would establish a day-care center in the White House. She borrows the farmer's living-room couch for a chance to sit down. "Sometimes, after I fly back to Washington, I just wish I could go straight from the airport to a motel and sleep for an hour before going home," she says—home to food shopping, to overseeing the details of her children's lives, to teaching emotionally disturbed teenagers five days a week, and to the prospect of flying in and out of New Hampshire every Wednesday night before the primary. "Sometimes I say to my six-year-old daughter, 'Just let Mommy lie down for twenty minutes, then I can talk to you.' "

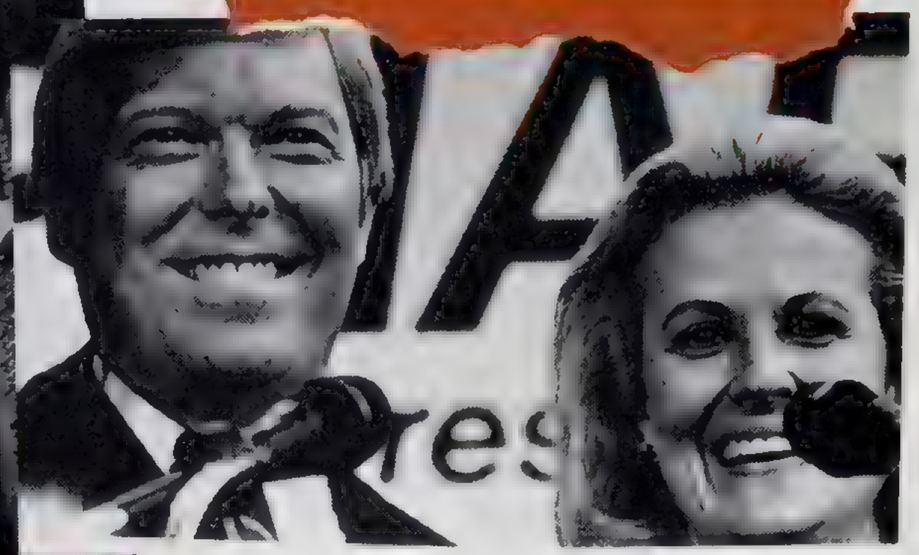
Like many of the candidates' wives, Jeanne Simon, sixty-five, lawyer, wife of Democratic Senator Paul Simon of Illinois, and mother of two, has her own press secretary and her own scheduling person, and refers to herself as her husband's "number-one surrogate."

"What I do is just the same thing Paul does. I meet with people, talk to the press, do radio interviews and television programs. I'm talking for Paul. That's my job. I think I know him better than anyone else. I understand how he thinks and how he feels, and I think I can interpret it rather well."

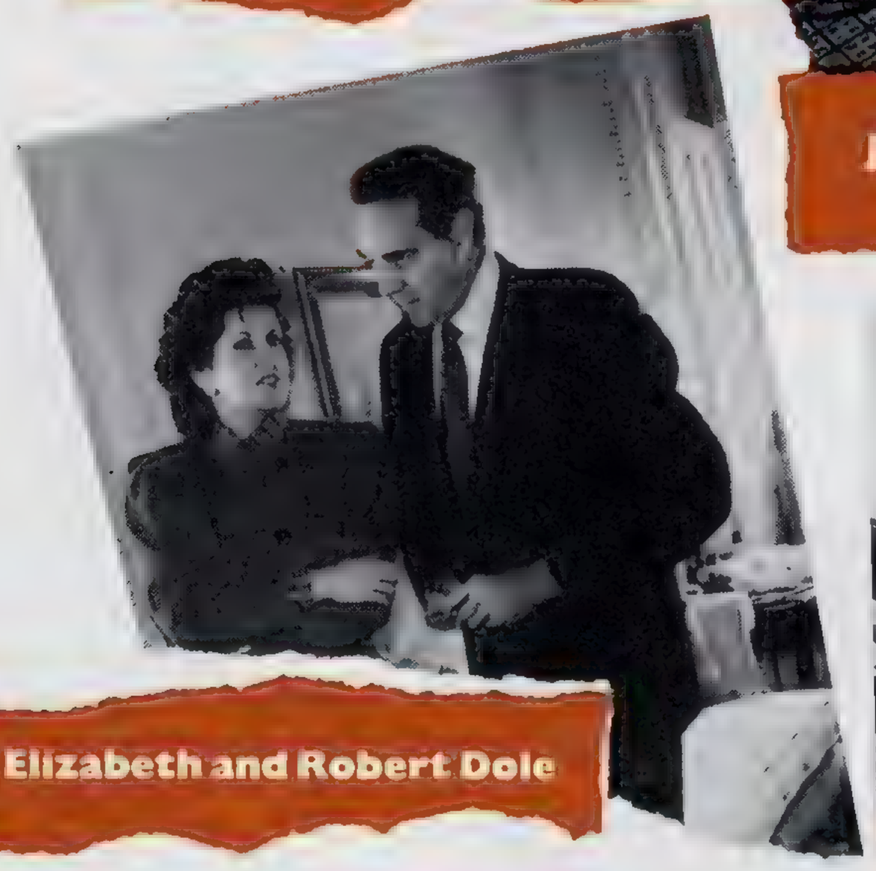
But not too well, some political advisers hope, because the cardinal rule in spousal politics (most recently illustrated by Elizabeth Dole) is that there can only be one star in the family. Jeanne Simon has abided by this rule: "I feel one elected official in the family is certainly enough," she says. In choosing to serve as the public extension of her husband, she has sacrificed her own career. Jeanne Simon *(Continued on page 453)*

(l. to r.) Beau, Hunter, Ashley, Joseph, and Jill Biden

Jack and Joanne Kemp



Richard and Jane Gephardt



Elizabeth and Robert Dole

Jeanne and Paul Simon

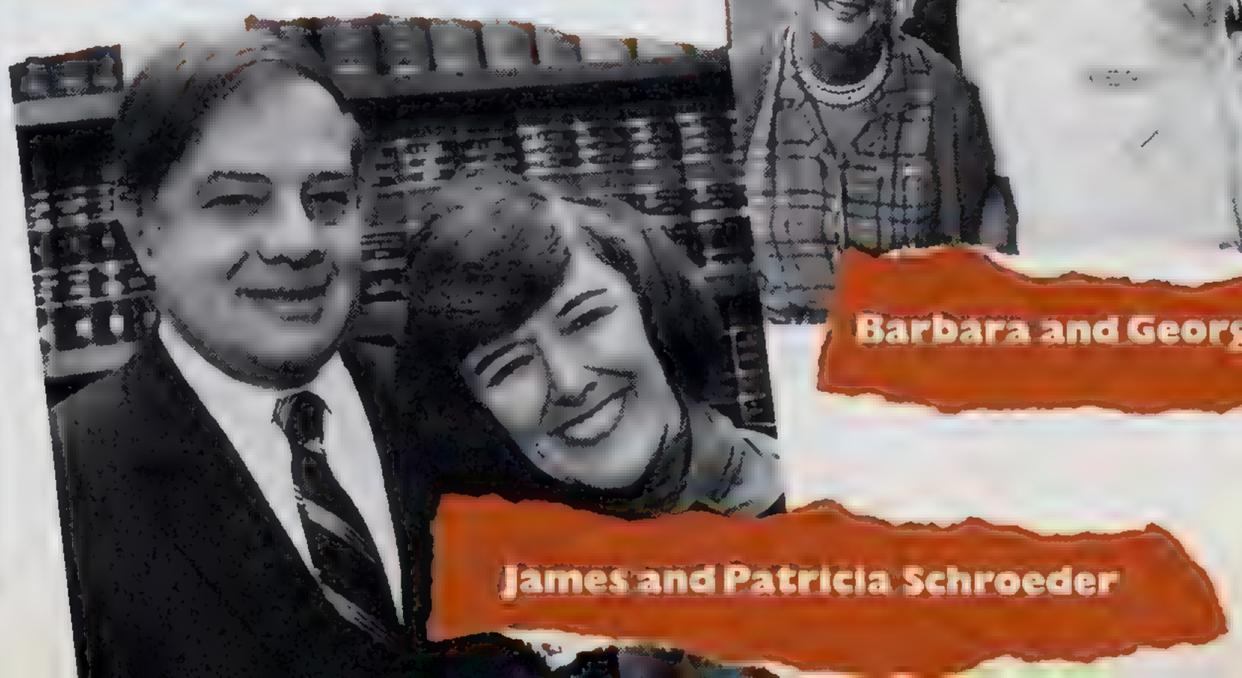
Tipper and Albert Gore

Jesse and Jacqueline Jackson

Kitty and Michael Dukakis

Barbara and George Bush

Bruce and Hattie Babbitt, with Christopher (l.) and T.J.



James and Patricia Schroeder

Among the rich and famous, charity has come to mean more than giving money to the ballet.

Today's fashionable do-gooders are getting involved where it counts. Who's doing what for whom?

In 1981, President Reagan declared that charity belonged in the private sector. He then slashed the budgets of—or simply abolished—many programs that helped the poor, the hungry, the sick, and the homeless.

The problem is that while the 'eighties has been a decade of enormous wealth and economic revival, it has also been a period of phenomenal social collapse. The homeless are everywhere. AIDS is killing rich and poor alike. And the gap between the haves and the have-nots just grows and grows.

So it is perhaps more in spite of President Reagan than because of him that a new spirit of charity, concern, and voluntarism has swept America. It was, after all, only eighteen months ago that financier Felix Rohatyn and his wife, Liz, in a revealing interview in *Manhattan, inc.*, deplored those rich people—their friends included—who use charity as an easy road to social acceptance. But now, as Vogue discovered, philanthropists and volunteers no longer consider charity synonymous with yet another expensive costume ball.

People across the country are giving more time, money, and labor to help those who are less fortunate than themselves. And, while most of those who work the hardest and the longest will never be acknowledged except by the people whose lives they touch, a number of more easily identifiable social personalities, actors, and well-to-do businesspeople deserve to be recognized. Here are a few of them:

ROBIN DUKE

Population Control and Abortion Rights

"My husband just simply dies," says Robin Chandler Duke, National Co-Chair of the Population Crisis Committee and former president of the National Abortion Rights Action League (NARAL). "He says, 'I hear you at dinner parties—the word *condom* floats down the stately table of diners, and I want to dive under it.' But I've suddenly found that some people who look like stately ladies have to push this issue."

Mrs. Duke, whose husband, Angier Biddle Duke, is Chancellor of Southampton College, Long Island University, runs in a world of politicians, diplomats, and social royalty, the last a group not necessarily drawn to her types of issues. She agrees: "Charity has become, for some people, a passage to social acceptance in New York City. It's your ticket. You can go cabin class, tourist class, or first class: It depends on what charities you associate with. Certain charities here are very elitist: the library, the Met, and so forth. Then there is another level, which consists of the various boys' and girls' clubs, and things like that. And then there's the tough stuff: the social issues that aren't socially acceptable. I've had *many* people say, 'Awfully sorry, Robin, but it's such an *ugly* issue, I'd just rather not get into it.' But I tell you: there's *so* much money out there. There's no way you can spend it all unless you give some of it away—you can't keep it."

This fall Mrs. Duke was busy, with Senator Robert Packwood

CHARITY?

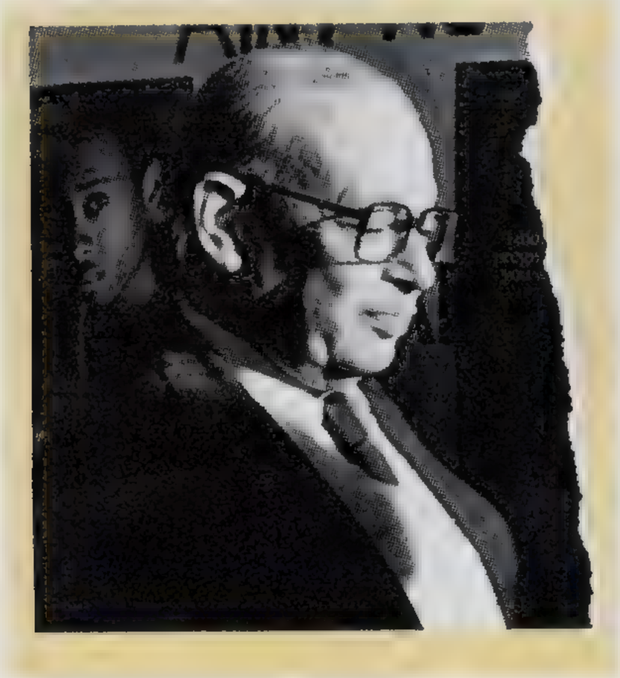
By CHRISTOPHER COX

of Oregon, working on a NARAL fund-raiser to fight the appointment of Robert H. Bork to the Supreme Court. "Mr. Bork takes a strong position against abortion," she explains. "If another test case is put forward, one that could turn around the 1973 *Roe v. Wade* decision, he would obviously—from all we can assess, from what he's done in the past—be voting against us, so we would lose ground."

She looks around the large room of her beautiful apartment overlooking Manhattan's East River. "The problem is not going to be solved by me, or even in my lifetime. But I do think you can shake people up, and wake them up, and do a lot to stimulate change. I say to every friend I have: listen, it's all an accident. You're Lucky Pierre. You're sitting in River House. You could be born on a street in the South Bronx, or in Calcutta, or heaven knows where. It's all a roll of the dice, so don't give me that stuff about the poor get poorer because they don't know how to pull their socks up and run. When I hear that from Ronald Reagan I just want to scream. It's wrong; it's unfair. It seems so simple to me that I can't understand why people aren't more flexible in their point of view."

EUGENE LANG

Education



In 1981, Eugene Lang, entrepreneur and industrialist, was asked to give the commencement address at his elementary school in East Harlem. He accepted, and planned what would have been a predictable speech about opportunity and the power of diligence. But when he came to give the address, he realized that his collection of clichés would mean nothing to the disadvantaged youngsters in his audience. He made an impromptu announcement: He would pay the tuition for any student who graduated from high school and was admitted to college.

Mr. Lang's donations to education are substantially more than the $1250 he puts forth each year for sixty-one of the students who were at that graduation service. He gives personally and through the Eugene M. Lang Foundation, which "gives away roughly two million a year," he says. There is the Eugene Lang College of the New School of Social Research, and then Swarthmore College, which is his alma mater and where he is chairman of the board.

"I think part of education should be the association of the student with the community, with things the society and the community need," Mr. Lang says, by way of a philosophy. "That may be involvement in a housing project, a criminal justice project, or a hospital."

Mr. Lang's beliefs come from his father, who was a machinist all his life. "He educated himself so that he could deal with any Ph.D. going, but he remained as he was because he felt that people who fulfilled a moral purpose were artisans who made things, farmers who grew things. The only professional activity he thought to have social value was teaching. Lawyers, accountants, and bankers were, to him, essentially barnacles."

So it holds with Lang: "I'm on the board of the Columbia University Graduate School of Business, but I think it's deplorable that most business graduates set their caps on Wall Street jobs, where they become masters of shuffling paper and converting American equity into debt. That's a disapplication of one's life. Those people create nothing, and add nothing to our world."

JUDITH PEABODY

AIDS

Two years ago, Judith Peabody, who is a major force behind the Dance Theater of Harlem and the New York Shakespeare Festival, decided to get involved in AIDS work. "A close friend of mine of many years was losing his dear friend, and it affected me deeply," she remembers. "I went around talking to people—Dr. Mathilde Krim, Father Ledlie Laughlin—about where I might fit in. They suggested the Gay Men's Health Crisis, which welcomed me warmly. 'We don't know what we're going to do with you,' they said, 'but we'll do something.'" After training with them, she became co-leader of the Drop-In Care Partner Groups, a support group for the lovers, friends, and families of people with AIDS.

Though Ms. Peabody, who has just received the Dorothy Wood Eustis Humanitarian Award for her volunteer work, helps with fund-raising, she is most involved with hands-on work: "I have enormous respect for the people who organize major fund-raising events. Many organizations would not be where they are without their dedication and hard *(Continued on page 398)*

who's who in

(Continued from page 397) work. But what motivates and energizes me is the personal involvement with people.

"Charity work," says Ms. Peabody, "is an old-fashioned idea; it implies something patronizing. I don't consider GMHC a charity, and I don't consider the work I do charity work. What we have now are deeply serious, committed volunteers."

MARCIA STEIN

Food for the Elderly

In 1981, New York City's Department of Aging received a call from Gael Greene, the food critic for *New York* magazine, who had been shocked to read that the people that the department was feeding five days a week with public funding were receiving no meals on Saturdays, Sundays, or holidays. Marcia Stein, who runs the City's Bureau of Direct Services—which provides health-care programs, referrals, and the like—remembers what happened: "When you're a food critic you see how much food is thrown out by restaurants. Gael thought the fact that anybody should be old and alone and confined to an apartment after a lifetime of service to the community, and go without food, was shameful. So she teamed up with James Beard. The two of them got on the phone and raised enough money for us to provide Christmas and Hannukah dinners to six thousand people. That is how Citymeals-on-Wheels was born."

Providing meals on weekends was the next problem, and Ms. Stein volunteered to serve as Director of Citymeals-on-Wheels. "Everything was to be donated by a corporation or an individual," she says, "because, dammit, if it was going to be volunteer work for me and Gael Greene, it was going to be volunteer for the whole City of New York." Since that time any number of organizations and individuals have stepped in to help—American Express, Seagrams, restaurateurs, chefs like Julia Child who have loaned their resources and talents to fund-raisers. And there are many others.

"Whenever anyone wants to know how to become involved," Ms. Stein says, "the first question I ask is, 'What do you do for a living?' One advertising account executive was asked to do an ad; she enlisted a graphics designer and a copy editor and came up with the goods. A network of young lawyers threw a party last year at the Hard Rock Cafe and raised fifty thousand dollars for Meals."

The question arises: When must the government step in and do something? "We were always careful," Ms. Stein says, "that CMOW was never raising money for the program that went Monday through Friday, because that seemed like basic sustenance. People said: You're going to raise money for the weekend program and then Reagan is going to take away government funding for the rest of the week—and we weren't sure that wasn't going to happen. But it didn't. What happened instead was that we had ten thousand contributors, then twenty thousand, then thirty thousand. Public officials look at that, and know they'd be crazy to cut funding for something their constituents contribute to. It's a vote with a dollar."

With Citymeals-on-Wheels, and the many programs similar to it in other cities, there's always a job to do: people over eighty-five comprise the fastest growing age group in America. "Women live a lot longer than men," Ms. Stein says. "They are the primary people who receive Meals. They are alone and hungry. Some are semi-disabled. They don't want to move; they just want to stay where they are. And they need somebody to bring them food. It's not as complicated as crime, or illiteracy, or AIDS. You simply bring people a meal, visit, and you've solved the problem."

PAT BUCKLEY

Art, Cancer, AIDS

"It was always understood in my family that at least 20 percent of your time was given to civic service," says Mrs. William F. Buckley, Jr. "I have no job—except being married to my husband, which *is* fairly demanding—but I can give my time, and I love to. Sometimes it's boring, it's a slog, but it has its rewards. It's satisfying to pull your own."

Pat Buckley is probably best known, in fund-raising circles, for chairing the Costume Institute at New York City's Metropolitan Museum of Art's gargantuan Temple-of-Dendur-type winter galas—perhaps the most publicized and flashlit events of the social season. She has also worked long and hard on the board of The Society for Memorial Sloan-Kettering Cancer Center.

What most people do not know is that she also has been passionately involved with New York City's St. Vincent's Hospital supportive care program for individuals with AIDS. "I decided to do something about this terrible scourge," she says, and in a voice lightly tinged with scorn adds, "and when I started, two or three years ago, it was not considered exactly *à la mode*.

"I'm particularly interested in the supportive care program. They care for seventy-five patients. They provide home care and bring in machinery if need be. They help people who have lost their apartments—which happens—to find other ones. At least these people can die with dignity, with care and love."

Details, last pages

CHARITY?

LIZ SMITH

Literacy

In New York City alone there are one million people who can neither read nor write, and the statistics across the country are staggering. Literacy Volunteers, which was founded in 1973 was set up to solve the problem of illiterate adults. But no one has brought more attention to the devastation illiteracy brings in this country—and to Literacy Volunteers—than Liz Smith, not only through her syndicated column but also by helping to organize such fund-raising benefits as the spectacular show that took place at NYC's Shubert Theater two years ago. "The Shubert Organization loaned us the theater," she remembers. "Michael Bennett directed, and I danced with the men of *A Chorus Line*. We had the likes of Lena Horne, Liza Minnelli, Elaine Stritch, Hinton Battle, Marvin Hamlisch, Bobby Short, Susan Sarandon, Treat Williams, and Dorothy Loudon."

Why Ms. Smith got involved is obvious: "These are adults of all ages who can't read," she says. "And not just minorities. They are tutored in classes and one-on-one, and we need money to train tutors and place them.

"Federal funding faded," she continues. "Then Reagan threw the ball to the private sector, and now we need more help than ever. But I do think the ethic of voluntarism is coming back."

JOAN J. DAVIDSON

Environment, Civil Liberties, Urban Development, the Arts

Mention President Reagan's statement that charity belongs in the private sector to Joan J. Davidson and she has this to say: "It is a fine thing to help out other people—the sick, abandoned, homeless, abused, helpless; indeed, it is the highest expression of citizenship. But if it happens that government—our representative, our servant!—regularly ignores the causes of these persistent human miseries or, even worse, is itself their cause, then the good work that individuals do can come to naught."

Mrs. Davidson runs the J.M. Kaplan Fund, which her father, Jacob M. Kaplan, founded in 1945 with proceeds from the transformation of the Welch Grape Juice Company into a growers' cooperative. Today, the Kaplan Fund supports civil liberties and human rights; environmental protection; various city efforts (in New York State) aimed at neighborhood enhancement, historic preservation, rational zoning, and urban planning; and limited programs in the arts.

Mrs. Davidson's agenda is solidly liberal: "Soup kitchens manned by volunteers can't make up for the loss of universal school lunches," she says. "A handful of shelters for the homeless will never overcome the absence of a broad, well-organized program to provide houses for all. Private assistance to buy medicine for children is in no way as effective as a healthy environment for them to grow up in.

"I hope I will never see a time when neighbors no longer give each other a hand. But I also hope that citizen groups, and charitable foundations, and people by themselves will consider it their duty to encourage, persuade, and if necessary put pressure on government—federal, state, and local—to fulfill its responsibility to provide for the general welfare."

MARY TYLER MOORE

Juvenile Diabetes

"I am a diabetic," actress Mary Tyler Moore says, "and have been for twenty years. But when the national director of the Juvenile Diabetes Foundation asked me to be their spokesperson, it was difficult for me to say yes. I wanted to communicate to the public everything that should be known about this disease, without, as an actress ..."—here she laughs, looking back in retrospect—"without losing credibility as a healthy, functioning person in my world. It was a very difficult thing for me, but I made the right choice."

Since being recruited by the organization, Ms. Moore has done public-service spots for television. She has also testified before the Senate Appropriations Committee, headed by Senator Daniel Inouye, asking for an increase in funding for the National Institutes of Health. "It makes me sick," she says. "We *can't* have a reduction in funding. We have to continue to address the political sector."

Volunteers make up 97 percent of the Juvenile Diabetes Foundation. "I am so in awe of the work they do," Ms. Moore says. "And since almost all of them have diabetes in the family, it's a heartfelt effort."

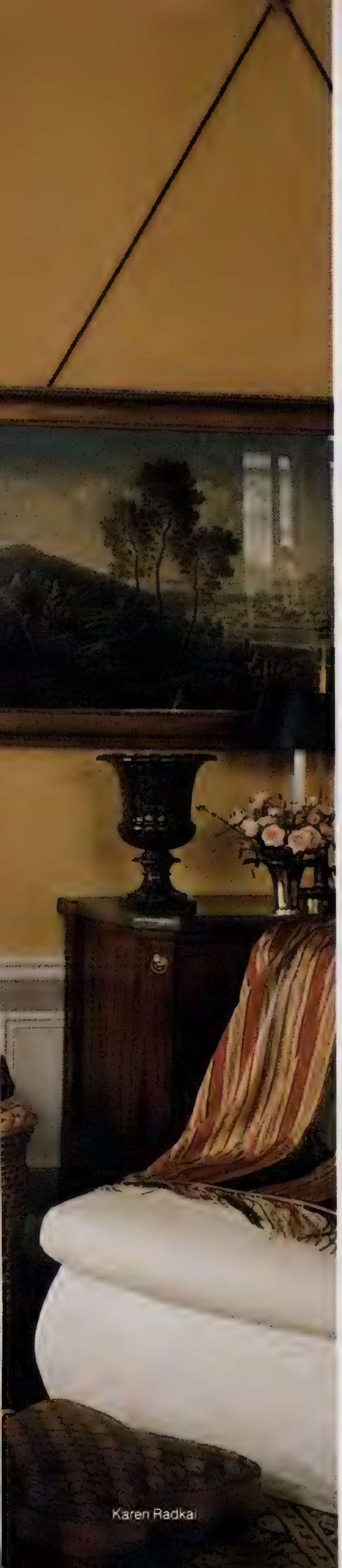
Christopher Cox *is an editor and writer living in N.Y.C.*

With insatiable curiosity and a passion for collecting,
Birgitta Fouret has turned her Paris apartment into
a spirited, romantic place

Objects of affection

Precious bits of ivory, lustrous Régence marquetry, spelter Moors hoisting black candles—enter Birgitta Fouret in emerald-green taffeta, and the scene is complete. In her Paris apartment, this page, and antiques shop, opposite, Birgitta has honed her style, cultivated an atmosphere—a vision of European life at its romantic peak.

Karen Radkai



Karen Radkai

Birgitta's feeling for objects—her pleasure in arranging them—has created a living room, opposite, with great warmth and ease. The emphasis is on the personal: a small hanging portrait of the Haga Pavilion, her shop's namesake; real candles in the bouillotte lamp; a tabletop meticulously arranged with marble eggs, bird's-eye maple boxes, a crystal jar of the family's favorite chocolates, which Olivier brings from trips to Switzerland. Above: Not a painting, but a Victorian handpainted photograph. Left: Birgitta with Natasha, fourteen, and Sebastian, sixteen.

By JOAN JULIET BUCK

•

In the 'sixties, Birgitta Fouret was a well-known fashion model, one of those Swedish girls with endless legs and pale eyes, a tall Queen Christina type much photographed by Avedon and Penn. Her passion, then and now, has been digging out, discovering, matching pairs and then huge families of related objects. "I've always collected something," she says, "even when I was a child, little scraps of fabric."

Her Paris shop, on the Rue de Grenelle, is the site of many screeching taxi halts as passengers, enchanted by irresistible impressions of mottled wood and purple Paisley and dull bronze, yell *"Arrêtez!"* and dash out for a better look. "Haga," as it's called, has been luring customers like a sneaky siren for twelve years. The name recalls Baba Yaga, but this is no Russian witch: Haga is named after a royal Swedish summer pavilion, a sentimental homage by Birgitta. Though I knew Haga well, from many an afternoon spent peering through its windows and the gift of a pair of sphinx bookends from a generous friend, I did not know Madame Fouret.

The apartment where she lives with her husband Olivier and her three children is—like her shop—definable *(Continued on page 406)*

In Birgitta's rooms, always a little more . . . opposite, ivory magnifiers, marble and bronze lions atop a Paisley shawl—printed rather than the "usual" woven kind; above left, a Swedish Empire table impeccably composed by Birgitta; left, walking sticks in the shop. Top: Exercise amid the Empire.

Karen Radkai

objects of affection

(Continued from page 404) neither by period nor nationality. An enfilade of rooms in the French style is lightened by an eclectic yet disciplined way of life, so that the formal dining room is now her husband's office, with the master bedroom just beyond it. The Fourets entertain mostly at their country house, though they give one big party a year in Paris, just before Christmas. In the wide front hall, shawls and walking sticks lie on several round tables, and the high-ceilinged kitchen at the end of the apartment is made jaunty with blue gingham. The apartment faces south and is full of light; pale-yellow blinds on hand-drawn rollers keep out the midday sun.

In her own living room, Birgitta is diffident, shy, almost like a visitor. When she shows me a collection of Sheffield silver dice cups from England, she handles them in a brisk, motherly, but somewhat polite fashion. The living room and its glass-walled appendage, known in France as a *petit salon* and used by Birgitta as a study, are both papered in the same pale yellow-beige *papier kraft* (wrapping paper); the dado is grey and white, and the combination gives these rooms an airy, somewhat foreign (Swedish? ancient?) air. To her husband's alarm, she stained the parquet floors black, which makes the already high ceiling seem higher. "Everything looks prettier on a dark floor," she says. The walls are hung with watercolors, gouaches, and prints, many*(Continued on page 453)*

Their formal dining room given over to Olivier's office, the Fourets entertain in the "petit salon," opposite; Birgitta has set a table for four with Russian lemonwood chairs.
For seven-year-old Katarina, left (and, above, with her mother in the Place des Invalides), these rooms are a bit of a fantasy world.

Karen Radkai

There's the subtle approach . . . then there's the stopper: The scent, Moment Suprême by Jean Patou; the place, Maxim's, NYC. Diamonds, Harry Winston Jewelers. Hair, Rick Gillette; make-up, Rumiko, Rick Gillette. Details, see next to last pages.

Andrea Blanch

Bushed? Bored?
Contra-punchy?
Misérables?
Tammy-ed out?
Some things still
stop the music,
beat the blasés.
Fragrance is only
—as you'll see
—the first part . . .

stoppers

A new order of the garter . . .

fragrance stoppers

By SHIRLEY LORD

Fragrance does not change at whim. It doesn't just move with the times, it exploits the times—interpreting fast, as fashion does, the mood of the moment. With over a thousand new chemical substances created each year—some mimicking nature, others trying to contradict it—it's not surprising that perfume makers constantly strive for that perfect synergy between scent and "self." (As an expert at Firmenich, a leading supplier of fragrance oils, explains, "Without these new chemicals, fragrance creativity would have ceased long ago.")

It's far from ceased. In a season well endowed with "stop-the-traffic" fashion, when short, short skirt lengths and deliberately dangerous décolletages have made voyeurism an accepted national pastime, fragrance, today, is on its biggest roll in years . . . pulling out all the stops to provide an ephemeral but unmistakably bold backup to the visual fantasies around.

You can "sense" it . . . in a new, more intense form of fragrance—that ". . . lights up the *(Continued on page 413)*

Life with surprises: *Right,* Krizia's lamé dress, Barry Kieselstein-Cord necklace; scent, Magie noire by Lancôme. *Left:* Tassel dress, Rifat Ozbek; Fogal of Switzerland lace-edged legs; the flirt of a Fred Leighton diamond bow, Chloé by BethCo Fragrances. Hair and makeup here and the next pages, Rick Gillette. Details, last pages.

Andrea Blanch

A burst of . . . enthusiasm . . .

(Continued from page 410)
body,'' as one expert describes it—found in such classics as Nina Ricci's new L'Air du Temps Eau de Parfum Haute Concentration (twice the concentration and lasting ability of the original formula); in Revlon's new version of the much-loved Intimate (created in 1956), which emphasizes modern day-into-night wear; in the new Fendi, an audacious mix of contrasts (rose with spice, jasmine with leather), which punches in with a less-is-more bonus: one whiff says it all—all day; and in Paco Rabanne's La Nuit de Rabanne—to say it all night.

Christian Dior was the first to respond to expert observations that the American woman's adventurous spirit was leading to a desire for more no-holds-barred fragrances—providing there was nothing too blatant or vulgar about them! In 1982, Dior introduced a new fragrance category, the Esprit de Parfum, with instant impact and new ''cling'' appeal. (The amount of alcohol added to a formula determines a perfume's strength. Say-it-like-it-is perfume usually contains 15-30 percent perfume oils—concentrated ingredients from flowers, plants, and aroma chemicals.) The ''esprit'' category had less percentage of concentrates, but a new technology gave it a special send-off on the skin.

It was the beginning of a new kind of fragrance with ''pow,'' but not ''over-pow''—introduced in a myriad of wonderful, innovative ways: by Chanel (No 5 Eau de Parfum), Krizia (Teatro alla Scala), Oscar de la Renta (Esprit de Oscar de la Renta)—each *(Continued on page 414)*

Coming on strong: The scent of Mētāl by Paco Rabanne, Givenchy's Ysatis; the setting, Batons, NYC. Pendant pin by Bulgari. Janis Savitt for M & J Savitt ''diamond'' buttons; skirt and top, Andre Van Pier. Details, last pages.

Andrea Blanch

Intimate graffiti art . . .

(Continued from page 413)
one as different as lace is from taffeta, flannel is from faille . . . but *all* showstoppers. Men weren't overlooked in the move to boost what fragrance is really all about. Today, there are more cylinders at work in men's fragrances: from Christian Dior's Eau Sauvage (now here as Eau Sauvage Extrême, the same notes in a "new arrangement") to the vibrant Metropolis, new this month from Lauder for Men—the first men's fragrance to use a female spokesperson, Liza Minnelli.

There is much more emphasis on the body now, too . . . in luxurious body cream from Paloma Picasso: a totally new line—Design by Paul Sebastian—which, unusually from day one, included everything from the original perfume to body cream, dusting powder to soap. There are more and more products for the body and more reasons for using them . . . more understanding that different fragrances applied in layers in different forms—in soap, oils, body lotions, sprays—can be a faceted-like process that delivers seductive nuances, enhanced and complicated with natural body chemistry.

Like a time-warp movie—as we race faster and faster to the twenty-first century—there is a lot of wistful looking-back going on and a strange nostalgia for things never experienced or known. Fragrance can and does link past *(Continued on page 451)*

Undercurrents, other stories: *Left*, Olga's Christina red thong teddy; removable "tattoo," Temptu Marketing, NYC. The scent, Estée Lauder's Private Collection. *Right:* The scene, Sunset Strip, NYC; the dazzle—Bob Mackie beaded dress, Marina B. choker, Masquerade by Prince Matchabelli. Details, see next to last pages.

Andrea Blanch

A motherly
nature . . .
dreams, dramas . . .

STATE-OF-THE-ART EXERCISE

By JANICE KAPLAN

We all claim we "get some exercise," but the question is: how much? Enough to make a difference to our bones, our arteries, our health? The problem—for everyone, at every fitness level—is sticking to a diet and workout. The secret to getting started, to staying with it, is variety—varying daily routines. Here, new thoughts on avoiding boredom and burnout...the best videos rated...what's needed after all

Few women make a conscious decision not to exercise or not to eat to control their weight. Most begin with good intentions, and feel frustrated or guilty when they drop out. Then begins the search for a new way to get motivated and start again.

"It's baffling," says Robert S. Brown, M.D., associate professor of psychiatry, University of Virginia Medical School. "We know that many people die of self-inflicted life-style diseases, yet we're not very effective at translating that knowledge into behavior." For example, most people know the risk factors for a heart attack, but how many monitor cholesterol and blood pressure, control their weight, get enough exercise?

Motivation is the drive that compels one to action, and whether a motive is noble or mundane, conscious or unconscious, it must be powerful enough to overcome many daily distractions. "Even if someone is interested in exercise and knows how to plan a safe, effective program, there are still obstacles," says Rod K. Dishman, Ph.D., director, Behavioral Fitness Laboratory, University of Georgia in Athens. Lack of time is the most common problem; and on the theory that "if things aren't scheduled, they don't get done," Dr. Dishman recommends exercising first thing in the morning. "That's the only way to guarantee exercise won't get bumped out of the day," he says.

Because inner motives may be conflicting, it may be easier to deal with outward behavior. "You can engineer the environment and then allow the environment to control you," says Albert Stunkard, M.D., professor of psychiatry, University of Pennsylvania. That might include, for example, having only low-calorie foods at home.

Behavioral tricks also work for exercise. One good motivator is working out with a friend or personal trainer—"because we're better at keeping commitments to another person than to ourselves," says Dr. Dishman. But the ultimate goal in having a personal trainer, Dr. Dishman warns, "is cutting the cord and doing it on your own."

A trainer is valuable at the beginning of a program, when the tangible rewards of exercise are minimal, the benefits abstract. Dan Isaacson, Los Angeles fitness consultant, suggests it may take two to four months to see body changes, even with a personal plan. It may take equally long to garner emotional benefits—the surge in energy, alertness, and confidence.

The value of exercise may be powerful enough to get one started but tends to break down unless supplemented by more rewards. "You eventually have to make the transition to exercising for its pleasure," says Dr. Dishman.

That doesn't necessarily mean that every exercise session must produce the much-discussed "exercise high"—most don't—or must be constantly exhilarating. Exercise is hard. Your body is being pushed; you get sweaty, occasionally sore. But with that comes a sense of reaching one's limits, meeting a challenge—a deep sense of satisfaction and achievement that is its own motivator. "Most people start exercising because they want to look good and keep exercising to feel good," says Dr. Brown. "But it moves even beyond that, getting to the point where having control over your body *(Continued on page 452)*

Roxanne Lowit

VIDEO MADNESS

have experts changed their minds?

Women are far more sophisticated about exercise than ever before, but also more confused. Part of the reason: as exercise physiologists gather new research and information, their advice on the best approaches to fitness changes.

Like most revolutions, the exercise revolution has moved from zealotry to moderation. Kenneth Cooper, M.D., admits he "used to believe that enough exercise could compensate for other health risks, including cigarette smoking and obesity." Now he thinks exercise needs to be put in perspective, recognized as part of an overall health plan.

Dr. Cooper has also changed his mind on how much exercise is ideal. "I once thought that the more you exercised, the better off you were. Now I'd say that beyond a certain point, you're exercising for something other than fitness." His maximum levels: four hours a week of aerobic dance or fifteen miles a week of running. People who do more increase their risk of injuries. One surprise: not exer- *(Continued on page 452)*

By DOROTHY SCHEFER

Jane Fonda started it five years ago with *Workout*, her original video, for which she was both lauded and panned. True, Fonda raised the fitness consciousness of many women, but she also raised their injury risk. "Going for the burn" was her downfall: it proved to be both too difficult and detrimental to joints.

Today, Fonda's smarter (see *right*) and still a tough act to follow. Video has become today's exercise solution: if you can't get to the expert, bring the expert to you. And if one-on-one was last year's fitness concept, video is the wave of exercise's future.

Now, you can fulfill almost any fitness fantasy—from working out with Martina Navratilova as she prepares for a tennis match to training for an Olympic event on an at-home rowing machine. Most motivating: following more than one program for variety; be sure each one is compatible with your level of fitness. That's the first step to sticking with exercise. The second: keeping in mind that expert video is only as good as the expert. Here, a rundown . . .

BEGINNERS

• Jane Fonda's Easy Going Workout (formerly Prime Time Workout)

This is Jane Fonda's fourth video—a comprehensive, fifty-minute program designed for beginners of any age. It can also be used if you suffer from minor back problems (check with your doctor first), overuse injuries, or exercise fatigue, which requires a less strenuous workout. Movements are slow and gentle; it's a good way to ease into exercise if you've been sedentary. You won't get discouraged.

This program offers the basics—warm-ups, toning, and aerobics. The latter only lasts ten minutes, so you won't get a complete aerobic workout. But you will get a good introduction to aerobics, one that will hopefully get you moving into a longer, more difficult session. Once you've mastered this program, you'll want to move on.

• Jane Fonda's Low Impact Aerobic Workout

This video offers six minutes of warm-up, thirty-five minutes of upbeat low-impact aerobics, ten minutes of a cool-down stretch. It is an excellent beginning workout, good for those who have never attempted aerobics before or who want a less strenuous exercise option. Like most of Fonda's current fitness videos, this one was put together with James G. Garrick, M.D., director of the Center for Sports Medicine, Saint Francis Memorial Hospital, San Francisco.

To extend the "life" of this *(Continued on page 450)*

the fitness queen

It is the irony of Jane Fonda's life that she has become better known in some circles for her exercise than for her acting. Ironic because she began exercising years ago to look sexier in films, then discovered that exercise changed her life.

"I used to feel alienated from my body, not in control of my physical self," says Fonda. "Now I know my body well, and that gives me a sense of freedom." Fonda once worried endlessly about weight, felt fat onscreen at 115 pounds. Now she weighs more (typically 125 to 130 pounds) than in the days when she exercised to be thin but is firmer, more muscular—and less worried. The difference: "Whatever you weigh, you feel good about yourself if you're lean and muscular."

Somewhere, Jane Fonda hit a nerve in American women. There is a sense she's on the right side, making a political statement in warm-ups and running shoes. On one level, her tapes are about women taking control of their bodies, gaining physical confidence in front of their VCRs, then striding out of their homes to flex their new power.

To Fonda, exercise is still a confidence game, a study in overcoming female anxiety. Her newest exercise tape, a workout with weights, came after her decision, a few years ago, to start weight training—"because aerobics made me agile, but not strong."

Today, she can't bear a long period without exercise. She gets up mornings at 5:30, cycles thirty miles "because I can *(Continued on page 451)*

SIZZ

LERS!

This season's hottest swimwear? Striking, small-bodied maillots, for starters. Here, two standouts—with standout necklines—from Norma Kamali. . . . *Opposite page:* black high-cut maillot with twisted, draped top. About $95. . . . *Right:* white maillot with plunging neckline. About $75. Both suits at OMO Norma Kamali and OMO Soho, NYC. These four pages: hair, Oribe/Oribe at Parachute; makeup, François Nars. Details, last pages.

Steven Meisel

Stripes everywhere.... In the racy new swimdress, *left* —a boldly color-blocked tube to wear wherever, however. Giorgio di Sant'Angelo nylon/spandex dress and four-colored tanga, about $400. Late November at Knit Wit, Philadelphia; Ruth Shaw, Baltimore; Martha, Palm Beach and Bal Harbour FL; Ultimo Ltd., Chicago; Fred

SIZZLERS!

Haymans Giorgio, Beverly Hills. To order at Barneys New York. . . . And in the appealing add-on skirt, *right:* short, small, sensational! With Gottex's Antron/Lycra multistripe crop top and bikini. Skirt, about $48; swimsuit, about $58. Mid-November at Lord & Taylor; Bullock's; Nordstrom, San Mateo and Palo Alto CA. Details, more stores, see last pages.

Steven Meisel

furs

HIGH-FREQUENCY

What makes these coats "best of the season" in one of the best seasons in years: The superb quality of the luxury skins. Two new pure-lined, easy-to-wear shapes. One, short, straight-falling; the other, long and big, but not overbearing

Added appeal across the board: natural tawny to deep-brown colors. Prime take: Donna Karan's shorter "full-length" coat of Danish mink, with her typical generously cut top, large collar. Star-quality accessories: a matching cashmere-lined scarf; racy Rēvo Sunglasses with "solar" rose-colored lenses. Coat and scarf, Donna Karan for Birger Christensen. Coat to order at Bergdorf Goodman; York Furrier, Elmhurst IL; Swansons, Kansas City MO. . . *Beauty Note:* Best-of-the-season makeup: The natural, minimal look. Here, Shiseido's Cool Copper Compact foundation, Mulberry lipstick. These eight pages: hair, Orlando Raphael; makeup, Lydia Snyder. Manicures, Scott Hill for Bruno Le Salon. Details, last pages.

Sheila Metzner

Credit where it's due, *this page:* to Bill Blass for his knockout short cardigan coat of horizontally worked natural Canadian fisher—big enough to go over a jacket but small-lined, unexcessive . . . racy! For Mohl Fur. Kaufmann's; Joseph the Furrier, Scranton PA; Bullocks Wilshire; I. Magnin . . . . And in the long, generously scaled greatcoat genre, *opposite,* another natural Canadian fisher coat of perfect skins, perfectly worked. From Grosvenor Canada. The Fur Galleria, Cedarhurst NY; Gartenhaus Furs, Chevy Chase MD; Kriegsman Furs, Greensboro NC; Furs by Robert, Troy MI; The Fur Centre, St. Louis and Kansas City MO. Details, more stores, last pages.

Sheila Metzner

HIGH-FREQUENCY FURS

All the glamour and luxury inherent in natural Russian sable plus a totally relaxed shape—long, simple, clean-cut . . . and the coat takes on an easygoing dimension, a go-anywhere stance. By Christie Brothers. Nan Duskin, Philadelphia, Baltimore; Christie Brothers International, Atlanta GA; Swansons, Kansas City MO. To order at Mr. K Furs, Boston MA; Joseph the Furrier, Scranton PA. . . .Added texture and color, added impact: the faux coral beads by Pellini Bijoux; the richness of Elizabeth Arden's Luxury lipsticks—Mauve Dreams over Honey. Details, last pages.

Sheila Metzner

HIGH-FREQUENCY FURS

Another terrific take on the season's interesting juxtaposition of luxury furs/sportive shapes, *this page:* Maximilian Fur Company's tip-dyed Russian sable in the prevailing hooded-duffel style. Maximilian, NYC. . . . For all-out swagger, all-out dash, *opposite,* Bill Blass's long, straight greatcoat of natural Canadian fisher. For Mohl Fur. At I. Magnin. To order at Marshall Field's; Gidding-Jenny, Cincinnati OH; Colbert's, Amarillo TX; Bullocks Wilshire. Details, more stores, see next to last pages.

Sheila Metzner

is it a top?
a dress?
. . . or is it lingerie?

Andrea Blanch

The answer depends on your personal style. And on lingerie that allows you to consider it as "clothes." It's a freer way to think about dressing, about the body. On these four pages, some of the best examples. . . . *Opposite:* Deborah Marquit's quilted satin bra dazzles under a jacket for restaurant dressing. About $95. Patricia Field, NYC. . . . *This page:* Natori's feather-skirted taffeta slip doubles as an evening dress. About $315. Bloomingdale's, New York; Jacobson's; Nordstrom, Seattle and Bellevue WA; Liberty House of Hawaii. . . . *Fragrance Note:* In the same free-spirited mood—Natori, an ex- new scent. De-

Shapely purple silk bustier, *opposite*, goes undercover as lingerie or surfaces as a free-spirited top. By M.A. Rabinowitz for L'Indiscrete. About $95. Barneys New York; Leesa at the Plaza, Franklin Lakes NJ; Cecilia's, Philadelphia; Enchante, Chicago; Inside Outside Lingerie, Burlingame CA. . . . Christian Dior's appliquéd black charmeuse chemise, *this page*, slips under a dress or stars on its own for evening. Carole Hachman for Christian Dior. About $130. Bloomingdale's. . . . *Beauty Note*: For dressing this bare—soft, natural makeup (Avon's Warm Brown eye shadow, Rainberry blush, *this page*). These four pages: hair, Danilo for Oribe at Parachute; make-up, Rumiko. Details, see next to last pages.

. . . or is it lingerie?

FAUX ...on

VOGUE PATTERN #1446

Animal print at its most outrageous. In witty, unabashedly fake "fur" coats to suit. Why they work so well —day or night: the ideal texture (rich, ornamental— mimicking the real thing but with a light-hearted touch), the ideal length (above the knee), the ideal look (racy!)

This page: Faux tiger stripe short boy coat with wide lapels. Vogue Pattern #1446. Fabric, Karl Eybl for Strachman Associates.

Opposite: Twice the texture, twice the appeal— faux monkey collarless coat over faux leopard short skirt. Coat, Butterick Pattern #5853. Fabric, Karl Eybl for Strachman Associates. Skirt, Vogue Pattern #7074. Fabric, Gierlings for Strachman Associates.

These four pages: hair, Mitch Barry; makeup, Lydia Snyder. Details, stores, sewing information, see last pages.

Patrick Demarchelier

VOGUE PATTERNS

the go

BUTTERICK PATTERN #5853

VOGUE PATTERN #7074

BUTTERICK PATTERN #5853

Fake furs with a striking difference: bold textures, strong shapes that work twenty-four hours a day. The perfect day-to-night example, this page: faux lynx coat with vivid markings—a standout by day (over a turtleneck and skirt) or night (over a short black velvet dress), Butterick Pattern #5853. Fabric, Karl Eybl for Strachman Associates. Opposite: The nonstop swing coat—reversible, water-resistant, wild! In cotton twill by Tandler Textiles, NYC. Lined and cuffed with faux cheetah. Fabric by Karl Ebyl for Strachman Associates. Calvin Klein for Vogue Patterns #1955. Details, sewing information, see last pages.

Patrick Demarchelier

FAUX...on the go

CALVIN KLEIN FOR
VOGUE PATTERNS #1955

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works and what doesn't: if it's dressing in a new neutral or getting more from a simple shirt . . . when to go for a longer length . . . the look of bareness, at this moment, by day or night . . .

Part of the news at this particular fashion point in time is a matter of new coloring; and one of the intriguing straws-in-the-wind, for winter and warmer months to come, is the appearance of some **new pales—barely tinted neutrals, makeup beiges, whitened pastels. They come with a face-powder cast;** in this issue, much like Calvin Klein's for dressing at home with white trousers, or a 7/8 "coat" with a short skirt by day. Key to its wearing, though: keeping a sense of smallness underneath—with a tank top, a body-fitted sweater, a narrow bottom piece. The look is streamlined, never voluminous.

In a season generally strong on shape, Complice's stretchy hair, no other ornamentation.

Perspectives are changing—with new shapes, new lengths. **Another year's 7/8 coat, with today's shorter skirts, easily qualifies now as full-length.** The look of longer lengths still holds, though, when it comes to fur—a welcome option when dealing with wind, cold, the season's elements. A long, sweeping fur—like this sable great-coat (3)—easily works over a short, close-to-the-body skirt; "length" in a fur doesn't mean it's made for other voluminous pieces. With a shorter skirt, you'll reach for new boots that pull high over the knee, in suede or smooth leather—or simple pumps and darker, possibly denser, stockings.

And **just as, this season, a coat may be short or long, above-the-knee skirts aren't the only ones around.** Witness Ralph Lauren's long, striped cotton interlock (4). What makes it work: a long, slim line, a close-to-the-body shape. It has a sense of modern ease, not ethnic costume or young girl's dirndl . . . and it works best at a resort, on a vacation, in warm weather. This one seems made for sandals and bare legs. With a slim navy tank or a striped strapless top, it's a terrific look for a dinner.

In this season of bare and interesting necklines, there's also plenty of shoulder-baring "lingerie" to be found. Pieces like a purple/plum bustier (5), though, can hardly take that name: they offer far more, frequently functioning as bare tops. The key to such a crossover? Often, it's color: not bed-jacket pales but deep, sophisticated, "blackened" shades—aubergine, deep green, plum, blue, or burgundy. In taffeta, this bustier is a handy piece for evenings, under a jacket, with a flirty skirt—a new take on shape and color.

1

2

3

4

5

big blush-beige shirt-jacket, above (1). It's a color that works with everything from greys to pales, black or white. And it's a new thought about "neutral."

This particular top is set apart by more than just color. There's also the matter of the fabric—taffeta—for day. **Traditionally an evening fabric, taffeta has a crispness, a body, that takes it that one step further—to the sort of shirt that can set up a pair of trousers, a skirt or suit look this season.** With this taffeta shirt, there's also the presence—and scale—that opens up the possibilities of other uses: as an overshirt, a jacket, black body dress (2) points up another focus of the moment—the matter of new necklines. There are more than plenty variations on bareness: deep décolletage, exposed shoulders, broad sweeps of bared skin. On the Complice dress is what's probably the newest neckline look of the season: deeply bared, broadly square. And it stays that way. This neckline, you'll find, isn't meant to be filled in with heavy necklaces, chokers, or big ornaments; simplicity is as much a part of the message as shape. It asks for the clean-lined shape of sculptural drop earrings, brushed-back

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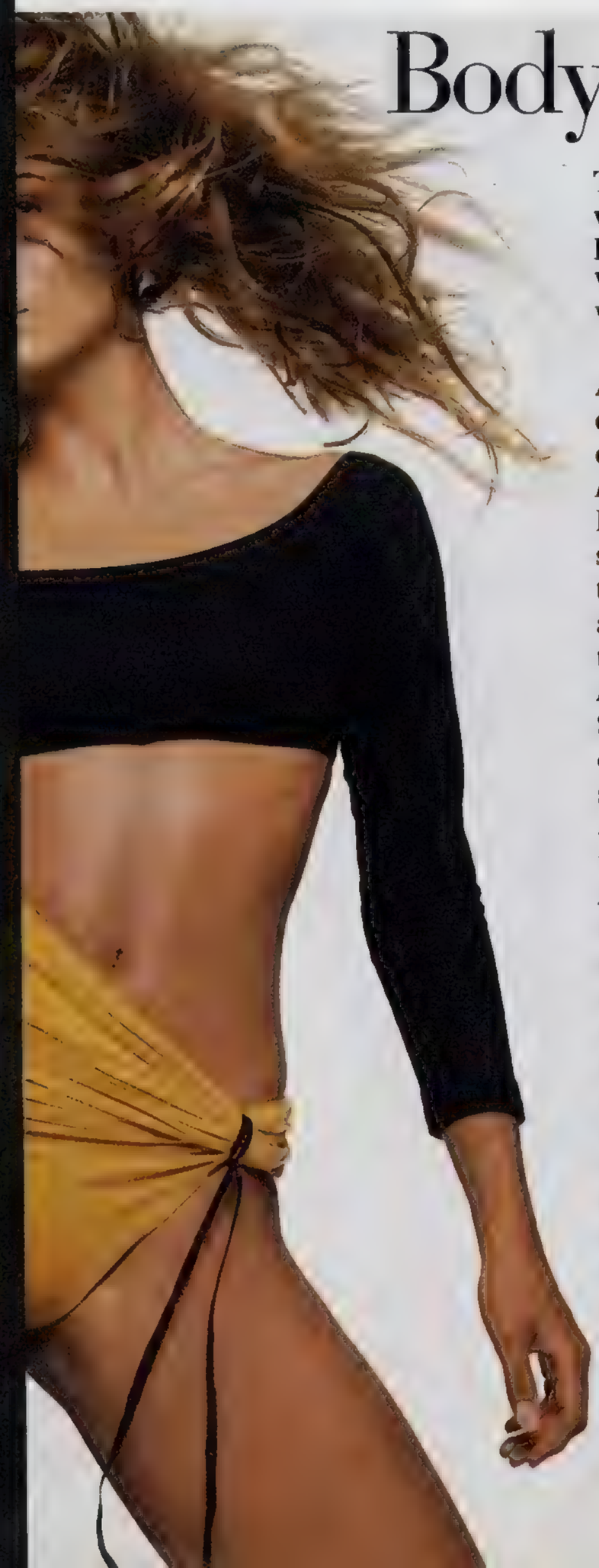
health style

Overcoming envy...fitness between friends...
on vacation: diet traps...cosmetic surgery—for you?

What's in a label? *Sugar*: FDA requires labeling of total carbohydrates—but no breakdown of starches, sugars. Unless a product is marked "sugar-free," see if sucrose, corn syrup, or fructose are among first ingredients, listed in descending order on all food labels. . . . *Fat*: To gauge percentage of fat, multiply grams of fat by 9 (calories in one gram) and divide that number by the total calories of product. A label claim on meat/poultry packaged goods of "low-fat," "lean," or "extra-lean" must be accompanied by the product's percentage of fat. . . . *Sodium*: Products called "sodium-free" must have less than 5 mg. per serving; "very-low sodium," 35 mg. or less; "low-sodium," 140 mg. or less. (National Academy of Sciences suggests 1100 to 3300 mg. per day for healthy adults.)



Body Shopping

The first questions many women ask when considering plastic surgery: How much will the operation cost? What's the expected recovery time? Will results last forever?

Some answers come from the American Society of Plastic And Reconstructive Surgeons, who recently conducted a survey of members:

***Facelift* $2000 to $10,000. Recovery: Hospital release within four days; skin swelling and discoloration for two weeks; final results not fully realized for at least three weeks. (All times are estimated norms.)**

***Rhinoplasty* (nose surgery) $1500 to $6000. Recovery: Often done on an outpatient basis; nose is packed, splinted for about ten days; swelling around eyes, about three weeks; nose swelling, several months.**

***Breast lift* $1500 to $5000. Recovery: Swelling and discoloration around incisions subside in a few days; sutures removed within two weeks of surgery; controllable pain for at least two days.**

***Suction-assisted lipectomy* (body fat reduction most often of thighs) $500 to $4000. Recovery: pain for several days; release from hospital within three days; initial bandages removed within a week; swelling, skin discoloration, six to eight weeks.**

How long the results will last depends, say experts, on a patient's age, skin tone, and health habits (i.e., sun exposure).

Fearless flying

If the thought of jet travel gives you palpitations, you are in good company. At least one in ten Americans is severely anxious about flying, among them some unexpected names: singer Aretha Franklin, author Ray Bradbury. Novelist Danielle Steel's phobia kept her from travel by plane until she enrolled in a fear-of-flying program. "The course not only gave me coping strategies that allow me to fly regularly—it also helped me to deal with other phobias," Steel says. Programs like hers, run by teams of pilots and psychologists, combine education—emphasizing, for example, the low risk of air travel compared to highway driving—with relaxation techniques, cognitive treatment. USAir's Fearful Flyers Program (412/486-5917), cities nationwide; seven sessions, $225 including graduation flight. Freedom from Fear of Flying (305/261-7042) was developed by retired Pan American pilot T.W. Cummings. Four evening seminars (held in major cities), after preparatory audio cassettes; $285, additional fee for optional flight. Fear of Flying Clinic in San Mateo, CA (415/341-1595), offers a once-a-week course for nine weeks or two weekend programs; $450 (graduation flight at additional cost). The Phobia Center of Dallas/Fort Worth (214/522-6181) runs a two-weekend program for $595, including a graduation flight.

Even moderate drinkers who go "on the wagon," studies show, can lose weight without other diet changes. Two alcoholic drinks equal about 250 calories.

STEVEN MEISEL

"Who says you can't live on love?"

Go ahead, fall frivolously in love with Weight Watchers. Nobody else offers as many as 34 deliciously indulgent entrees to choose from.

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health style

fit friends

"Working out with friends makes me more disciplined about exercise; the time passes faster, and exercise is considerably more fun," says Wendy Goldberg, wife of Twentieth Century Fox president Leonard Goldberg, herself a partner in Chris Evert Active Life cosmetics. Friends, at left, in her home gym: Farrah Fawcett (star, this month, of NBC's *Poor Little Rich Girl* miniseries) and model/actress Joanna Shimkus Poitier. Agrees Kenneth H. Cooper, M.D., founder and president of The Aerobics Center, Dallas: "We're often surprised to find that people who have stationary bikes at home come here to use ours; just having someone sitting beside them serves as motivation. No scientific studies have documented the success or failure of working out alone vs. with friends, but people seem to be more consistent with exercise if they work out with others." Dr. Cooper's caveats: find an exercise partner whose motivation and fitness level match your own so that you don't underexercise or push yourself too hard; make sure you can carry on a conversation without feeling uncomfortably short of breath while working out.

What helps to enhance exercise—and motivation—when you must work out alone: having built-in diversions. Goldberg's gym, for example, is equipped with a jukebox, a television set ("so I don't miss the morning news"), and a picture window with garden view.

Do you know what vaccinations you've had? What, if anything, you're allergic to? Or the date of your first menstrual period? Having access to such medical records can be vital; but it can be difficult to track down data. One solution: your own medical diary, documenting results of physician visits. An easy way to start: look through your files for copies of insurance forms; most include diagnoses, names and addresses of treating physicians and hospitals.

Herbert F. Young, M.D., director, departments of public health and scientific affairs and health education, American Academy of Family Physicians, suggests a diary include:

- **Immunizations and diseases which you've had**
- **Use of prescription and over-the-counter drugs, vitamins and minerals**
- **List of allergies**
- **Menstrual calendar**
- **Height and weight history**
- **"Borderline" test results, such as atypical Pap smears or mildly elevated blood cholesterol**
- **Past illnesses, hospitalizations, diagnoses, treatments, transfusions**
- **Names and addresses of all doctors**
- **Family medical history including grandparents, great-grandparents**

In Americans' efforts to eat more complex carbohydrates, consumption of pasta in the last ten years, reportedly, has increased almost 50 percent. The facts: fresh pasta has no nutritional advantage over dried: whole-wheat noodles nutritionally rate number one.

TALKING TURKEY

The best insurance for a successful Thanksgiving dinner: paying close attention to preparation and handling of your turkey. Turkeys can become contaminated during processing with Salmonella bacteria, which can cause food poisoning if meat is not cooked to a temperature of 185°F (stuffing should reach 165°F) or is allowed to stand at room temperature for more than two hours. Stuff the turkey immediately before roasting; thoroughly wash anything that contacts raw meat—knives, cutting boards, hands, even sink fixtures—with hot, soapy water. For more information about the safe handling of all meats, call the USDA's meat and poultry hot line, 1-800-535-4555.

A few years ago, smoke-free guest rooms were a nice option; now they're something a hotel can't be without," says Barbara Sofie, of Hilton Hotels Corporation. Result: The American Hotel and Motel Association estimates that there are now twenty thousand rooms restricted to nonsmokers—a twenty-fold increase over only the past four years. Some hotels now have smoke-free *floors*. . . . More encouragement for would-be ex-smokers: The American Cancer Society's annual Great American Smokeout, on November 19. Last year, seven million Americans took a twenty-four-hour "breather" from smoking—for many, the kickoff for permanent quitting.

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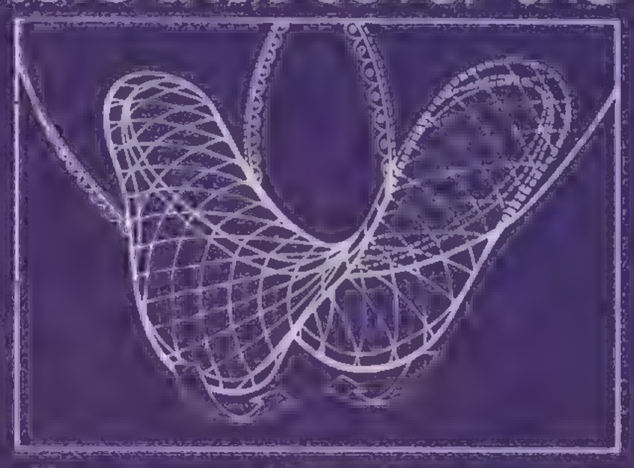

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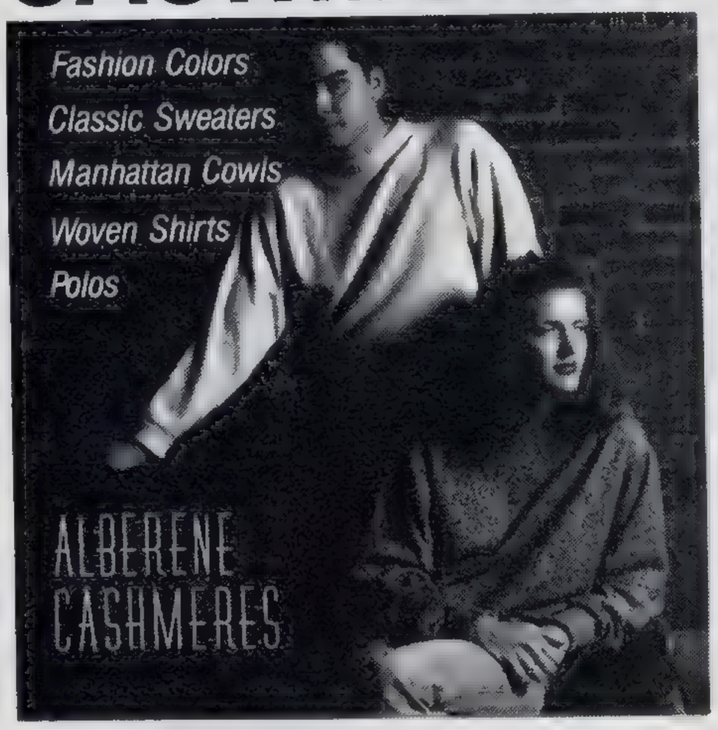

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Your diet: smart vacation eating

BY JUDITH S. STERN, Sc.D.

One of the pleasures of going on a winter holiday is eating out and trying new foods. But, for women who gain weight easily, the extra pounds they return home with can be unpleasant "souvenirs" of their trip. Certain plan-ahead strategies can minimize this gain, without cramping a woman's vacation style.

● **Before you go away...** Losing a few pounds in the weeks before a vacation can give you calories "to bank on" while on your trip. However, weight reduction should begin several weeks before you leave, not as a crash diet the week before your trip, which would make you likely to *over*indulge during vacation. According to Kelly Brownell, Ph.D., professor of psychiatry at the University of Pennsylvania School of Medicine, the best strategy to lose two or three pounds is simply to cut back by about 300 calories per day, beginning about a month prior to your trip.

Look into vacation spots that emphasize activity, "light" meals. Many Meridien hotels, for instance, feature low-calorie, low-fat "fitness menus." Hotel Parker Meridien, NYC offers in-room fitness videos.

Many cruise ships—long known to be floating diet traps—now offer lower-calorie options. The *Queen Elizabeth 2*, along with the *Sagafjord* and *Vistafjord*, features menus from the Golden Door spa.

● **The exercise/eating equation** Along with a break from work routines, many women find that vacations mean a departure from their daily exercise regimen—a fact that compounds the problem of gauging calorie intake and output while on a trip. To ensure you are not less active on vacation, before you leave, record in a diary your activity every fifteen minutes for one weekday and one weekend day. Classify activity into four categories: least active (sleeping, lying down, sitting); light activity (standing, slow walking); moderate activity (brisk walking, climbing stairs); and most active (jogging, aerobics). At the end of the day, total the number of hours spent in each type of activity. Keep your activity diary for the first day or two of your trip; try to be more active on vacation so that you can eat more.

An alternative is to wear a pedometer before and during your trip and to try to register a couple more miles than usual while away. According to a classic study by Albert Stunkard, M.D., professor of psychiatry, University of Pennsylvania Medical School, obese women walk only two miles daily, whereas normal-weight women walk five miles daily—indicating that the exercise you incorporate into daily activities can significantly affect weight. On your trip, don't eat dinner until your pedometer registers your "goal" number of miles walked that day.

● **At the table...** Fine hotels often serve not only wonderful-tasting food, but lots of it. Buffets, in particular, offer ample opportunity to overindulge. From a psychological point of view, buffets offer too much variety. Research by Barbara Rolls, Ph.D., associate professor of psychiatry at Johns Hopkins School of Medicine, has shown that people eat more when faced with a variety of tastes. At a given meal you may be "full" when it comes to a second helping of salty foods, but not when it comes to a new, sweet food (why many women find "room" for dessert). If desserts represent a special treat (that you will eat even if you *are* full), try eating dessert first—it may be easier to eat less total food throughout the meal.

At breakfast, stick with fruit, whole-grain cereal with skim milk, coffee or tea. If your day ahead is very active (such as skiing) and you want to eat a substantial breakfast for energy, skip lunch, and plan to have tea and fruit at an afternoon break.

At dinner, order an appetizer like a salad or hot soup that takes long to eat but is not excessively caloric. If portion sizes of entrees are generous, share an entree with a friend, or order an appetizer as a main course.

It may help to monitor weight daily, taking along a travel scale (Hammacher Schlemmer offers one that weighs only three pounds); or by wearing body-hugging clothes that make you less likely to overeat.

● **The return** If you do gain weight on vacation, try to lose those pounds before they set in permanently by eating a low-fat, high-fiber diet of about 1000 calories daily for a week. If you were *more* active on vacation, try to maintain your increased activity while settling back into your routine.

Judith S. Stern, Sc.D., *is professor of nutrition, University of California, Davis.*

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health style

Your well-being

BY BARBARA LANG STERN

Envy is the most frightening. . . ugly emotion when it surfaces in friends or relatives. It is so scary. . . it actually makes me not want to be successful,'' author and journalist Sally Quinn is quoted in Betsy Cohen's book, *The Snow White Syndrome: All About Envy* (Macmillan). ''I had an envious friend hate me. She'd criticize my work at the *Post,* on television. She'd tell me I was fat when I wasn't . . . When I feel envious, I feel loathsome, unworthy, and demeaned. I don't want anyone else to have to feel that way.''

Whether envy is coming at us or from us, it can carry a searing pain far beyond the discontent of simply wanting what someone else has. That wanting in its mild form may highlight something we hadn't realized or admitted was important to us. At that level, envy can energize admiration and desire into effort and achievement—as long as we believe we have a chance of succeeding.

On the other hand, even a harmless expression of envy can alarm, and evoke a defensive response. When someone offers a compliment, we may downgrade what was admired in order to deflect envy. Intuitively we sense envy's destructiveness. The hallmark of bitter, full-fledged envy is that the envier wishes harm on the envied one simply for possessing what the envier wants but despairs of obtaining. '' 'If I can't have it, why should you? Better that neither of us has it, so let me make your life miserable,' '' is how Billie Jean King described to Cohen the envy of less successful tennis players who wanted her to lose. Envy seeks to reduce everyone to the lowest common denominator.

''Envy is an attack not only on the very existence of the envied one, but also on the envier, and paradoxically, on whatever is *being* envied,'' says Ann Ulanov, Ph.D., professor of psychiatry and religion at Union Theological Seminary, NYC, and coauthor with Barry Ulanov of *Cinderella & Her Sisters: The Envied and the Envying* (Westminster Press). In their book, the Ulanovs point out that the envier doesn't care about the envied one's distress, sees the envied ''only in terms of the role he or she plays in the envier's personality.'' An envying sister will complain that if her sibling weren't so smart and pretty, she, the sister, would feel less inferior. Her sibling's very existence as the individual she is has become a problem for the envier, who wants to degrade the advantages of the envied one.

This attack leaves the envied one helpless, although she often takes responsibility for ''causing'' the envy, tries to make things better—even at personal cost. She might accuse herself (''I should have been more modest''), limit or downgrade her accomplishments. She may credit luck, or claim she's no different from the envier. But this denial is seen by the envier as an attempt to hide the ''good'' in order not to share it.

The root of all envy is a painful comparison, but it can be useful

''I try to spend time with the person who envies me. . . ,'' Judge Peggy Hora told Cohen. ''Share my knowledge or offer to take the person to a meeting, introduce them to so and so. You disarm when you say, 'what I have is not mutually exclusive.' ''

You disarm and enable *if* the envier is ready. It doesn't work with the envier who doubts her abilities and will now envy your generosity. Such a person must shrink from the truth about her own malicious feelings, making it impossible for her to fully own and accept *herself*. ''This envier,'' says Dr. Ulanov, ''begins to dread the good that originally was so attractive because of the pain it now causes: 'What I thought of as good now makes me feel bad because someone else has it all, and I don't have any.'

''One way to face envy is to think of it at the level of hunger. 'In what way am I hungry for what I consider as good?' Even the most frivolous value—such as thin thighs—holds some glimmer of infinite values—such as feeling attractive, at home in one's body. If I can allow myself to feel how much I want something, rather than thinking of it as being exclusively in the possession of another, that shifts the focus *out* of the hate of 'Why do you have it and not me?' and into, 'Oh, how much I want it. Where are the little places or ways I can start to find it?' ''

VIDEO MADNESS

(Continued from page 417)

program, you can add wrist weights when you're ready, to increase the intensity of the aerobic output without risking muscle or joint injury. Half-pound wrist weights, which gradually can be increased to one pound, are recommended. Hand-held weights, however, are not, because they put too much stress on the forearm.

A good idea: alternate Fonda's *Low Impact Aerobic Workout* with her *Easy Going Workout,* to get an aerobics workout three times a week, toning on the other days, with one day of rest.

This program is also close-captioned for the hearing impaired.

● **A Week With Raquel/Seven-Day Wake-Up and Shape-Up Program**

If you're a beginner and interested in yoga, this tape may be for you. The program is divided into seven fifteen-minute segments of breathing and stretch exercises. Welch recommends doing one segment of her program every morning; but the relaxing nature of yoga exercise makes it an ideal P.M. workout, too. What detracts from this video is its flashy style—the ''set'' includes a white grand piano, Warhol's portraits of Raquel, even her dog; along with too many changes of ''wardrobe.'' Welch's commentary is silly; and on Sunday, she appears in pyjamas, carrying a stuffed animal. For your money, you also get Raquel's new music video (she's launching a singing career), which leaves one wondering whether this is an exercise workout or a promotion.

INTERMEDIATE-ADVANCED

● **Canyon Ranch: The Complete Workout**

If you can't get to the Canyon Ranch spa, this is probably the next best thing. Karma Kientzler, the Canyon Ranch's executive fitness director, has developed a three-video total program that offers an important component: variety. It includes Stretch and Flex, Body Contouring, and Mini/Maxi Power (aerobics).

The program Karma suggests: Beginners do Stretch and Flex on Monday, Wednesday, and Friday; Body Contouring on Tuesday and Thursday for four weeks; then add aerobics. Do Mini Power on Monday, Wednesday, and Friday; either Stretch or Contouring on Tuesday and Thursday. As you increase your strength and aerobic capacity, step up Maxi Power to four times a week every other day; add Body Contouring or Stretch on alternate days. Take one day off each week. Scheduling is less complex than it sounds; the program comes with printed instructions. For the very advanced, Karma recommends doing Maxi Power followed by Stretch and Flex on the same day or Body Contouring followed by Stretch and Flex.

These are well-done videos; Karma's voice-overs provide additional cues and instructions about body placement and movement throughout each tape. One drawback: each tape runs about fifty minutes, which means that you have to devote one hour to exercise each day.

That's too long. A second: this is a really serious workout without much joy. So if you're not committed to daily exercise, you may have a problem sticking with this program.

● **Jane Fonda's New Workout**

This is a revised edition of the original workout, which was criticized by experts for its difficulty and injury potential. In this New Workout, Fonda has teamed up again with James G. Garrick, M.D., to produce a safer workout.

The New Workout provides two separate "classes"—a thirty-five-minute beginner's class (with twelve minutes of aerobics) and a fifty-five-minute advanced class (with sixteen minutes of aerobics). The "beginner's" class is difficult and should be attempted only if one is at the intermediate level. The aerobic portion, although insufficient to provide any real benefit in the beginner class, is lively and fast-paced in both classes and includes verbal encouragement by Fonda, which helps if you're falling behind. The program is balanced, the routines are fun, and the two-class approach extends the life of this program.

● **Martina Navratilova Fitness and Conditioning Workout Program**

Martina tells us, "If you do my workout, you'll get into better shape. The more you do it, the better shape you'll be in." After watching her video, we believe it. This is a voyeur's view of how Martina developed her incredible strength to become one of the best athletes in the world—and it is impressive to watch her. She's strong: she does the weight workout with fifteen-pound weights (she recommends we do it with one-pound weights). Her balance is superb—she can stand on one leg for minutes. And she overpowers the men who work out along with her. It's hard to imagine anyone keeping up with Martina's agility drills; and after taking you through a very tough aerobics routine, she suggests repeating it—and does so without effort.

The tape also includes her warm-ups and pre-workout stretch; and at the end of the program, she talks about her diet.

This is a program for people who really want to be challenged and who want to test their stamina against Martina's. If you can keep up with her, it could be fun. If you're not in shape, it's overwhelming.

"People would give their arms for these legs," says Martina. If you want them, follow this plan.

● **Kathy Smith's Ultimate Video Workout**

A tough, fast-paced but excellent video. Smith gives detailed instructions on safety, exercise technique, and determining training heart-rate range. Gimmicks include an on-screen counter to help with repetitions; a section called "foot-looking," which helps to determine how to move the feet; and exercises done simultaneously at beginner, intermediate, and advanced levels, so you can work out at your own speed.

Smith admits there's nothing magical about her tape—you have to be committed; and she asks for three months of participation to see results. Good voice-over tips run throughout the tape, which includes a warm-up, aerobics, and what Smith calls a "challenge series," which should be attempted *only* by the most advanced exercisers.

This is a tough tape. The warm-ups start slowly but quickly build to a fast pace. Some of the warm-ups are ballistic and should be avoided. Other exercises are too aerobic for a warm-up. The aerobics segment is upbeat and well done and includes periodic ten-second pulse counts. There is also a good section on balance.

● **Kathy Smith's Body Basics**

Smith calls this a tape for beginners to more advanced; but it's a difficult workout, and you have to be in good shape to attempt it. It comes with clear instructions, a warm-up and upper-body workout, two levels of low-impact aerobics—one for beginners and a second for the more advanced. There is also an abdomen-flattening workout, another for slimming thighs and legs, and a cool-down.

Smith offers plenty of pointers and footnotes to help with footing. A good comprehensive workout.

RUNNING

● **Running Great with Grete Waitz**

Grete Waitz is one of the fastest female runners in the world; she won a silver medal in the '84 Olympics. In this video, she shows you her warm-up and stretch program, along with her four-point training program, and ways to improve running form. If you can run twelve miles a week, Waitz promises to get you up to twenty-five to thirty miles a week in just two months.

This is an intelligent tape for people who run and who want to improve their style and distance. Beginners will find it discouraging. Most of the video is instructional—you watch Waitz, then go out and try to integrate her tips.

BIKING

● **Cyclevision Tours**

This may be the way to beat stationary-cycle boredom: As you pedal along on your stationary bike, these videos take you on an autumn tour of Vermont, or to the Grand Tetons, Yellowstone, or San Francisco. If you prefer, you can "enter" a race.

The program includes a warm-up, a workout at your training rate, and a cool-down. The left-hand corner of the video signals level of difficulty, the right-hand corner your distance.

The Vermont tour takes you on 5.8 miles of beautiful routes and terrains. You even have a riding companion who takes the lead from time to time, prompting you to go faster.

There are twenty-minute and sixty-minute versions; whether or not they continue to provide motivation is questionable.

ROWING

● **Rowing Machine Companion**

This video is fun. It provides a good warm-up and instruction on how to use a stationary rowing machine. Then you're off. . . out in a racing shell on the water. You're sitting behind an oarsman, hearing oars cut the water, moving under bridges, always keeping up the rhythm of the stroke. In the second phase, you're "in training" for an Olympic event with Seth Baller, a bronze medalist. It's a thrilling ride.

SWIMMING

● **Swimming for Fitness**

After suitable warnings not to use this video near a pool, because you could electrocute yourself, and that this program won't teach you to swim, there's a detailed table of contents for beginner, intermediate, and advanced swimming workouts. The program—under the guidance of Olympic gold medalist Donna de Varona—includes drills and techniques, and a stretching segment for before and after swimming. This is an instructional video; you watch it, then practice.

This video is for beginners who want to improve strokes and techniques and to increase the number of laps they can swim. It is well done, and every swimmer will pick up a few pointers. ▽

FRAGRANCE STOPPERS

(Continued from page 414)

and present: witness the never-ending success of the great classics—Shalimar by Guerlain, Givenchy's L'Interdit. Recently, a great fragrance returned in its original formula: Quelques Fleurs L'Original by Parfums Houbigant Paris, which made its debut in 1912, when Braque and Picasso were revolutionizing art and Nijinsky was enthralling the world with his dancing.

Will Calvin Klein's Obsession, Estée Lauder's Beautiful, Revlon's Charlie, Gloria Vanderbilt's Glorious, Elizabeth Taylor's Passion be tomorrow's classics, memory makers? They're—all—stoppers now. ▽

THE FITNESS QUEEN

(Continued from page 417)

go so far and see so much." In her exercise, as in her life, she finds that she has "a great need not to be bored." She changes activities frequently: "Before the cycling, I liked swimming. I'm sure I'll switch again. What's really changed for me is that I'm not compulsive anymore about any specific exercise."

For Fonda, exercise is a way of coming to terms with oneself, and her videos are more serious now: well researched, based on information from doctors and exercise physiologists. She spent over a year developing her weight-training tape "because I know that women who do videos at home don't go to gyms."

Today, Fonda stars in more workouts than movies. "I can't deny that my fitness activities give me tremendous satisfaction," she says. "I'm not going to cut down on that, so I guess the only way to make my life more balanced is to make more movies." —J.K.

EXPERTS: CHANGING MINDS?

(Continued from page 417)

cising at all doesn't lower the average injury rate. "People in a control group have about the same number of injuries as moderate exercisers," says Dr. Cooper. "They have poor muscle tone, so they're more likely to suffer a pulled hamstring or sprained ankle." Only knee injuries are more common among runners.

"Where we all went wrong a few years ago was in thinking that more, harder, faster was better and that to get effects you needed to feel discomfort," says Jane Fonda. "Now we've learned that you don't have to be panting and exhausted when you've finished."

Given the variety of programs available, how does one choose? Dan Isaacson, Los Angeles fitness consultant, stresses the importance of evaluating current fitness condition, including flexibility, strength, cardiovascular level, and diet patterns. "Most people tend to fail at that first step," he says, "because they jump into a program without attention to their ability."

What hasn't changed: the experts' belief that aerobic activity should be the center of any exercise plan, complemented by stretching and light weight training. Most experts, though, have relaxed the rigid formula of twenty minutes of aerobics, three times a week, done at target heart range. The new attitude: exercise should be accessible, comfortable, or it won't be done. "Going for a brisk walk every day could change everything," says Fonda.

While the current trend is to encourage moderation, intense exercise is not being eliminated. "There's good evidence that intensity *does* matter," says Peter Wood, Ph.D., associate director, Stanford Center for Research in Disease Prevention. "You get more out of exercise if you put more effort in. You won't see the same benefits from low-level exercise."

Most important to remember: exercise effects are short-term and can't be stored. "What matters is the exercise you did yesterday, not five years ago," says Dr. Cooper. "So find a program and a level of intensity that you can maintain for life."

—J.K.

STATE-OF-THE-ART EXERCISE

(Continued from page 416)

is a way of respecting yourself."

Until that internalizing occurs, the specific motivators built into an exercise program are important. What seems to help: understanding exercise personality as well as physiology. Dan Isaacson, for example, tries to match a program to personal interests. "Some people like a program that involves sports, so they feel like they're having fun, not working out," he says. "Others want a disciplined, linear plan so they can measure benefits."

At The Aerobics Center in Dallas, Texas, Kenneth Cooper, M.D., finds that treadmill tests and computer-analyzed progress charts are good motivators for results-oriented executives. People concerned about blood lipids and heart disease may stay involved in an exercise plan when they know that exercise is causing changes in body chemistry, making them measurably healthier. (Levels of HDL—"good" cholesterol—rise and triglycerides decline with exercise.) Like many other medically oriented clinics, Dr. Cooper's uses individual results to provide a general curve of fitness levels. "The 'good' category is within reach of the vast majority of people, no matter where they start out," he says.

For others, fitness and health are simply side effects to the sense of reclaiming their bodies. "I always wanted to be a football star," says Dr. Brown, "so when I jog around the university football field I'm getting to exercise my dreams as well as my body." Similarly, many women who took ballet or other dance classes as children may respond well to aerobic-dance sessions.

Many people start an exercise or diet program out of vanity and have a particular goal in mind—such as looking good for a resort vacation. While that may get one started, Dr. Dishman advises that such goals have to translate into ones that are attainable every day. What's important: allowing oneself some flexibility and recognizing that an occasional slip doesn't doom you to perpetual failure. "You have to be

> You need to appease cravings once in a while and not feel out of control

able to appease cravings once in a while without feeling out of control," says Dr. Dishman.

Experts now say that excessive expectations undermine motivation, and that keeping goals in perspective helps. The stringent guidelines recommended by exercise physiologists (working out at target heart rate, increasing maximal oxygen capacity) may not be necessary for some improvement in health. For example, any increase in exercise may help to burn fat, strengthen muscles; weight-bearing activity may reduce risks of osteoporosis.

While many health clubs promise to make fitness easy, the real secret may be to discover one's own limits and desires. "Most of us are poor managers of ourselves because we're managed so often by others," says Dr. Brown. "The point isn't to hire someone to exercise for you but to get your own sense of control."

Given all the current health and exercise research, and barrage of information, there is a sense that one needs expert guidance. "For most people, it doesn't have to be that complicated," says Dr. Stunkard, who balks at giving diet plans and feels people need to manage their own eating. "I just recommend increasing fruits, vegetables, and cereals and cutting back on fats," he says.

It's important to understand motivation's role in one's life. Nobody thinks of "getting motivated" to brush her teeth or to eat an ice cream sundae, activities that are either habitual or intrinsically pleasurable. Ideally, exercise and healthful eating should be in the same categories. "That's why I tell people that they shouldn't 'go on' a diet because eventually they'll go off," says Dr. Stunkard. He recommends that people with a large amount of weight to lose do it gradually. "If you're fifty pounds overweight, lose twenty-five pounds over five or six months, and then maintain it for a year," he says. The point: to get motivated for a change in lifelong eating habits, rather than for a short-term goal.

Motivation, ultimately, is about caring for oneself, finding the resources and desire to do what's best. Motivation for exercise and diet requires matching health knowledge with daily behavior—until a deeper pride takes over. ▽

JOANNE WOODWARD

(Continued from page 391)

she was always talking about prominent families. Evidently we came from a very good name but we lost our money during the war." She leans forward, and the accent is suddenly, deliberately, molasses-thick. "Y'unnerstand?" If she believes that Amanda Wingfield had seventeen gentleman callers, it's because she believes her mother had them, too.

Fleeing college, she came to New York City where she lived in midtown Manhattan, studied at the Neighborhood Playhouse and, it being the early 'fifties, probably wore Anne Fogarty shirtdresses over stiff petticoats. Her classmates at the Playhouse, she said once, fell on the floor when they heard her accent. Even so, she was soon harvesting parts. At twenty-three, she understudied Kim Stanley and Janice Rule in *Picnic*, already so clearly a character actress she was as convincing a middle-aged woman as she was her love-struck daughter. At twenty-eight, after countless television shows, another play, and an Academy Award for *The Three Faces of Eve*, she married *Picnic*'s college boy, Paul Newman. A man who needs no introduction, Newman directed *The Glass Menagerie*.

A few months before her wedding, Woodward gave an interview headlined "Rising Southern Star" to *The New York Times*. Rising Southern star or no, she said, "I hope they'll [the fans] never follow me." No, she wanted to be "just a trifle familiar to people and not a household name." Nor would she ever sell out. "I'd rather have a small role that I feel would be good for me than star in a part unsuited for me. I think I'd even risk suspension to turn down a role I felt wasn't right."

Eighteen years later she gave another inter-

view. By then she was one-half of "The Newmans: 2 Lives in the Movies." They were to be honored by the Film Society of Lincoln Center, but Mrs. Newman didn't sound like somebody about to experience a standing ovation. "In my forties," she said in that interview, "I feel a little desperate. The only meaningful thing in the last five years was a poetry-jazz concert I did the other week. Twelve movies—that's my body of work. It doesn't seem like a lot. Three of my pictures I like. . . ."

Just before she starred in a Circle Repertory production of *Candida*, she was interviewed again. "Joanne Woodward Had 'A Movie-Star Dream' " was the headline this time. (A woman who has led a very private life, she is paradoxically open to airing her professional angst in public.)

"Initially," she said, "I probably had a real movie-star dream. It faded somewhere in my mid-thirties when I realized I wasn't going to be that kind of actor. It was painful.

"Also, I curtailed my career because of my children. Quite a bit. I resented it at the time, which was not a good way to be around the children. . . .

"Before the age of forty-five, my life was a disaster. I'm the only person I know who enjoys growing old."

Today, she realizes, she says, that the number of movies one makes is unimportant. On the other hand, for someone who says "When I'm acting on stage, I'm doing what I know I want to do," her appearances have been rare. Thirteen years ago, she was slated to perform in Strindberg's *Dance of Death* at Lincoln Center but withdrew during rehearsals because, she said later, "I was just incapable of playing it. I could have played it if I had been acting constantly, like a dancer going to ballet classes." When she does theater now, it's way, way off Broadway—Williamstown, say, or New Haven—where a stage is a stage and not a minefield, and the critics don't sport fangs. Besides, "I just don't like to do anything too long . . . can't settle down for that long."

Nonetheless, the things she hasn't done still stick in her craw. She would like to have played *Cat on a Hot Tin Roof*'s Maggie, but she's too old now. She's too old for *A Streetcar Named Desire*'s Blanche Du Bois, too. Her husband told her so, and "This man cannot tell a lie." But she's not too old for *Sweet Bird of Youth*'s Alexandra Del Lago, "and I *will* play her. I am *determined*.

"There are so many other things I want to do." It's her eternal plaint. But if time and responsibilities have gotten in her way, so did having been born in the South, where girls were raised to be girls, and in 1930 at that. Reminded that a genteel Southern upbringing didn't prevent her from becoming an actress, she says disparagingly, "But that's something you *do*. It's not being part of a man's world. You know," she continues, "it's hard for people my age to realize that there is a whole group of role models out there—women who know a lot about weaponry."

> "I would like to speak French and Italian fluently, to sing opera, and to run for political office"

If one believes that keeping weapons know-how a male preserve has been a millenium-long mistake, then the woman who can discuss MX and Silkworm missiles is indeed a role model. But so, perhaps, is Joanne Woodward. Attempting to emulate her success, however, isn't the point. Emulating her energy—and the courage of her contradictions—is more like it. ▽

Mary Cantwell *is a member of the editorial board of The New York Times.*

OBJECTS OF AFFECTION

(Continued from page 406)

of them landscapes; the sofa and easy chairs are draped with Syrian cloths in bright stripes.

It is a fairly magical room in that the profusion of objects is not stifling, and the mixture of furniture prevents any too solemn feeling from creeping in. "Olivier sits in the living room and reads in the evenings, but I tend to be in my study or with the children," she says. "I'm not a very well-organized person. I love staying up late to write and read and think and listen to music. When it is raining and cold and horrible, I get my morning coffee and go right back to bed to read." Since Birgitta gave birth to her third child (Katarina, who will be seven next month), a woman comes every Thursday morning to force her to exercise and reward her with a twenty-minute massage.

Her favorite activity is finding things: she travels to England at least eight times during the year, and to Sweden twice. "I used to always go to Sweden to buy furniture, a lot of Swedish Biedermeier, but now it's being bought so much by the English—and the Germans and Italians—that King's Road is filled with it." She has three Swedish Empire tables, two resting on strange aquiline animals, one supported by winged sphinxes. On one of the tables sits Lucio Fontana's "slashed" brass egg, self-contained and implacably golden, next to a pair of women's heads in the Roman style, made of wood painted to look like bronze. Behind them, standing guard, a pair of bronze philosophers. Next to them, two unusual boxes covered with the wax seals from old intaglios. Though it's a restful room, each corner you approach leads to more questions, for nothing is exactly what it seems—the coffee table with its pillar legs is modern and, Birgitta concedes, "from a rather not-to-my-taste shop."

The timely arrival of Olivier, a publisher, stopping off at home between appointments, allows Birgitta to deflect the questions toward her pleasant, amused husband. One senses that behind her cool facade is a gentle woman who wants to please. Darting from table to table I ask, "What's that? What's that?" And often the answer comes, "What's that? I don't know, I just really like it."

On the hottest day of the year, she is wearing an old T-shirt and a long skirt made of tied cotton with the jewelry she never takes off: a Sabona copper bracelet (sold as protection against rheumatism) rimmed in gold by Cartier; a thick Tiffany bangle with white-gold links; and a heavy chain bracelet with cabochons in it, made for her in Cologne. Like everything around her, the jewelry is strong, unusual, well worn, completely individual.

Such a profusion prompts one last question: what, in the event of a fire, would she save? She turns to Olivier for help. For himself, he has no doubts. Next door, in his office, is a collection of first editions and other rare books. "My books," he says. "All the Balzac."

"That's like asking me which of my children I'd save," Birgitta says. She casts her eyes around the living room and stops at a pair of red porphyry urns, which are seconded by a group of porphyry jars. "I could try to save the porphyry," she says. "But there's no way I could carry it." ▽

CANDIDATES' WIVES

(Continued from page 394)

was voted to the Illinois State Legislature in 1956. She gave up seeking elective office when she married, then quit her job as an assistant attorney general in Illinois in 1984 when her husband ran for the Senate. Recently, she reportedly bypassed a chance to run for lieutenant governor of Illinois. (If her husband is elected President, Jeanne Simon says she plans to lobby on Capitol Hill for bills she feels strongly about.)

The public may also see a wife who is "too" effective on the stump as a minus rather than a plus. Says a young man who recently heard a speech by Hattie Babbitt, the accomplished lawyer and mother of two who is married to Democratic candidate ex-governor of Arizona Bruce Babbitt, "Hattie Babbitt's so good, she makes you think maybe *she* wants to be the candidate." Adds Betty McMahon, Iowa's Muscatine County Democratic Chair, "We don't want anyone running the President the way we got now."

That veiled reference to Nancy Reagan is not without irony, considering the rocky road the First Lady has traversed. At the beginning of her husband's *(Continued on page 454)*

CANDIDATES' WIVES

(Continued from page 453)

first term, she was denounced for having lavish tastes and no real interests beyond designer clothes and lunching with Betsy Bloomingdale. Today, any First Lady must be vitally involved in a serious issue—and the right sort of issue. For Nancy Reagan, that issue has become drug abuse and the "Just Say No" campaign. Barbara Bush, wife of the Republican front-runner, works hard on literacy. Kitty Dukakis, married to Democratic aspirant Massachusetts Governor Michael Dukakis, cochaired her husband's committee on the homeless, and Joanne Kemp has taken on Soviet Jewry. Obviously, no political wife is about to adopt anything so controversial as contra aid or abortion rights. But striking the right note can be tricky. At one point, Hattie Babbitt declared her issue as First Lady would be AIDS, but that didn't fly well with audiences, so now she deemphasizes the topic.

And take the case of Tipper Gore, thirty-nine, and mother of four. Her husband, Presidential hopeful Democratic Senator Albert Gore of Tennessee, has made arms control his field of expertise; she has chosen a much more controversial cause. As cofounder of the Parents' Music Resource Center, she has appeared before Congress and done battle in the media with rock personality Frank Zappa in her campaign to get the entertainment industry to police itself and label records that have violent or sexually explicit lyrics. She is also the author of the recently published book, *Raising PG Kids in An X-Rated Society* (Abingdon Press).

Although Tipper Gore calls herself a "liberal Democrat," and counts as supporters the American Academy of Pediatrics and the National PTA, hers is an issue that has turned many liberals off. In a national syndicated newspaper column earlier this year, her husband's last opponent in Tennessee even implied her campaign was partly a ruse to curry right-wing support in the South. "That made me furious," she says. "I am the victim of these knee-jerk reactions from other liberals and more moderate people, who, instead of listening to what I'm saying and taking a look at the issues, make the mistake of thinking I am what I'm not, a right-wing fundamentalist conservative. That's just absolutely ridiculous." The question now becomes whether her prominence has helped or hurt her husband.

"The wife of a politician is basically forced to have interests—that's the definition of a modern woman," says William Schneider, a resident Fellow at the American Enterprise Institute in Washington, DC. "But if she steps beyond a certain point, she's slapped down."

Certainly Rosalynn Carter was criticized for sitting in on Jimmy Carter's cabinet meetings, and Nancy Reagan is still feeling the sting from so publicly involving herself in the ouster of former White House Chief of Staff Donald Regan. But it is a measure of some progress that today not even Nancy Reagan would try to get away with campaigning as she did in 1980, leading the public to believe that her chief contribution was her adoring gaze at "Ronnie."

Spouses today live under greatly intensified media scrutiny, and consequently are at far greater risk that any blunder on their parts may damage the campaign. "Communications are so much more advanced," says Barbara Bush. "If something happens today, it's news today. It used to take two weeks for a *faux pas* to get out, and by then it was gone."

Kitty Dukakis, fifty, who hopes to become the first Jewish First Lady, has been campaigning for her Greek-American husband on the state level for twenty-six years, but early on, she learned firsthand how unsettling it is to live in the glare of a Presidential campaign. A former teacher of modern dance, Kitty Dukakis works two days a week at Harvard's Kennedy School of Government developing models to improve and maintain public open spaces, and spends most of the rest of the time alone on the campaign trail. Late last summer, on her ninth trip to Iowa in three and one-half months, she drove an hour to an Indian settlement north of Marshalltown, only to hear the chief spin out a scheme to manufacture microchips on the reservation. (Later, he told this reporter that he headed a "patrilineal tribe," and he didn't think wives were important.) Kitty Dukakis was especially eager to meet privately with the settlement's alcoholism counselors because she herself had revealed—after her husband announced for the Presidency—that she had been addicted to small amounts of amphetamines for twenty-six years without her husband's knowledge (a habit she received treatment for and kicked in 1982).

Now Kitty Dukakis' addiction has become one of her issues. "It was a very sad, very lonely time," she says. "Now that I'm traveling around the country, I'm beginning to realize how I can help people—women, particularly—who have the same dependency I had."

Considered smart but domineering in Massachusetts political circles, Kitty Dukakis more than once has interrupted her husband in a high-level meeting, handed him his coat, and told him it was time to go. The joke in Massachusetts is that Michael Dukakis would have an affair—if Kitty told him to. She has already suffered headlines for allegedly berating an airline pilot who kept her grounded on the runway for four hours. As a result, the press watches her very carefully—always on the lookout for other "mistakes" that could quickly unravel her husband's entire Presidential effort. Now, when a reporter tapes an interview with her, Dukakis has her own tape running.

Geraldine Ferraro certainly paid a painful price for trying to conceal her husband's finances in 1984, and anyone contemplating a run for the Presidency today realizes there are no longer any family secrets—everything is fair game. Barbara Bush, however, calls "just plain ugly" questions like "Have you ever committed adultery?" Says Kitty Dukakis, "If I'm uncomfortable some day with a question I'm asked by the press, I will not answer that question, and that is my perogative." But Jeanne Simon welcomes them all: "For the most important job in the Free World, we ought to be able to take a little scrutiny."

Since Gary Hart's flouting of traditional family values, and revelations of dalliances by Presidents like Kennedy and Johnson, a political wife today is supposed to be the living proof of her husband's credibility as a family man and his rectitude on the crucial "character issue," an issue apparently of particular importance to women. When the news broke of Gary Hart's involvement with model Donna Rice, a *New York Times/CBS News* poll showed a nine-point gender gap, with fewer women favorable toward him than men. In a close race, this kind of number simply cannot be ignored.

> The cardinal rule in spousal politics is that there can be only one star in the family

Needless to say, it would be political death for any of these women to disagree with her spouse in public. Few wives will even admit to any disagreements on issues in private, or of any lingering doubts about giving up their own careers. "I have been almost as involved in issues as Jack has," says Joanne Kemp. "Of course, he has had the luxury of having that be his career. But there are so many fun, interesting, and challenging idea-oriented things to do with your life when you're in this, it doesn't make sense to look at the half-empty glass." Tipper Gore gave up on the idea of becoming a child psychologist eleven years ago when her husband first decided to run for Congress. "I've espoused feminist ideology in certain respects," she says. "But as I've grown older and had more experience, I can see that the role of self-sacrifice has fallen more heavily on the woman—not just in relation to a man, but because of children. Of course, I suppose because I am happy with my husband and our marriage, I am willing to look at the brighter side of things."

But Elizabeth Dole, who has no children, told this reporter in September she would draw the line at giving up her post as Secretary of Transportation if the presidential campaign of her husband, Senate Republican Minority Leader Bob Dole of Kansas, demanded it. "If the candidates—George Bush or Jack Kemp or Bob Dole—don't have to give up their jobs, why should the spouse?" she said.

Three years ago, before her husband began to run seriously, when a favorite Washington game was "Which Dole will be the candidate?", Elizabeth Dole sought the limelight frequently. Then, as her husband stepped forward as Presidential contender, she assumed a different role, that of political wife.

North Carolina-born Liddy Dole is the best known of all the candidates' wives, the Repub-

licans' shining female star, and such an asset on campaign swings—especially with women in the South—that her husband once jokingly referred to her as his "Southern strategy." To help him, it was reported she even journeyed to the television news archive at Vanderbilt University to study how he was edited on TV. She traveled often through the early primary states—according to *The Washington Post*, twenty-one days in a one-month period late last summer—often under the guise of the Department of Transportation business, though separate government and campaign tabs were kept.

This wifely work at a time when there were a major air crash and several near-misses made her the target of criticism in an Evans and Novak column last September. A front-page story the next day in *The Washington Post*, echoing that criticism, predicted that she would resign in November when her husband officially announced.

She resigned on September 14.

The unstated message is clear: Elizabeth Dole couldn't have it all. The Republicans could not afford to have their candidate's wife be responsible for air safety if there was the chance the Democrats might make that a major issue against them in the 1988 campaign. If Bob Dole wanted to be the nominee, and Elizabeth Dole wanted her husband to be President, she had to give up her job.

One may ask if it's fair to demand so much of the spouse—on one hand, to expect her to be committed and independent, but on the other, never to do anything that can be construed as "betraying" her man. "It creates a difficult dilemma," says William Schneider. "We demand more commitment on the part of the candidate's wife and demand that she be part of the team. Yet suppose she does differ? Is it essential a marriage be based on total political compatability? It *is* unfair. But what's new is that now the political wife has become a member of the Administration."

The idea has reportedly been floated at a spouse meeting of the National Governors' Association that the wife of a governor be paid for the work she does on her husband's behalf. This may be one way to begin to acknowledge the real contributions and the power of the political wife. Perhaps the time has come for the First Lady to start talking salary? ▽

SHAME AND PUNISHMENT

(Continued from page 392)

National Front, by showing Alain Resnais's *Night and Fog*. This 1956 documentary uses footage shot by the Allies after they liberated the concentration camps, and film taken by the Nazis in the same camps, before. It is almost unendurable, the kind of experience for which one would wish to have been prepared, carefully, over a long period of time.

In the last week of the trial, the newly private channel TF1 showed Claude Lanzmann's epic documentary *Shoah* over four nights. The film was announced with brief ads in which the filmmaker Marcel Ophuls urged viewers to watch. Five million people, by the ratings, stayed in over the four nights to hear Lanzmann interview Poles and Germans and surviving Jews about Auschwitz and Treblinka. Even those who said they couldn't watch and didn't want to know were watching. At this point I tried to find Ophuls' *The Sorrow and the Pity*, which had set the precedent for exhaustive documentaries about the silent participation as well as the active collaboration of the French in the atrocities of the Second World War. A dignified Frenchwoman who works in fashion offered to lend it to me. "But I want it back," she said. "It's the most important tape I have. I look at it regularly, to remind myself."

As Judith Miller pointed out in her *New York Times* piece about the European memory of the Holocaust, memory distorts facts, especially in the case of the Second World War. The memory of Ophuls' five-hour documentary has been distorted as well, for it is a film about the Occupation and the Resistance that has come to be thought of as a film about the Holocaust; a film about French guilt and responsibility, and only incidentally about the fate of French Jews or the behavior of the Germans. It was commissioned for German television, and French television refused to show it when it came out sixteen years ago; it was shown in movie houses. The issue of French collaboration was revived for a time, and with it the controversy about France's role in the War, but there was no ongoing trial to keep the issue alive, no daily barrage of testimony.

By the time Barbie was sentenced to life imprisonment, the sentient beings who had dutifully absorbed the unrelenting evocation of heroism, torture, and humiliation began to show signs of a malaise that was entirely unexpected, a combination of oversensitivity to the facts themselves and numbness toward the lighter side of life. The weight of sorrow, and a grim reserve. It had not been France alone on trial but humanity itself.

Marcel Ophuls gives the impression of being steeped in that strange grim reserve; in the midst of editing *Hotel Terminus: The Life and Times of Klaus Barbie*, the film that has occupied him since 1983, he is understandably nervous, anxious, concerned with turning his 120 hours of interviews with ninety people into a three-hour film. "I spoke to various people from various stages of Barbie's career; far too many, and not enough." He talks like an academic, thinking out his answers in silent intervals after each question. It is circumstance, he says, that brought him to do the film, not passion. "I have never considered myself passionate, obsessed, expert, or a specialist on the Holocaust, Nazi terror, torture, and the criminal activities of Klaus Barbie. When I am not making these films, I don't keep up with these subjects."

The son of the great German director Max Ophuls, he was born in Frankfurt in 1927, moved with his parents to France in 1933, and to Hollywood in 1941: a familiar itinerary for German Jews in cinema. His parents' friends included Bertolt *(Continued from page 456)*

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SHAME AND PUNISHMENT

(Continued from page 455)

Brecht—which calls forth an image of the child Marcel listening to Brecht talk in a Spanish-style L.A. living room. Ophuls' background has been a source of curiosity to him, and of denial, and of tolerance. Even when fleeing to Paris and to Hollywood, the family always spoke German. But "my identification is French, American, and Jewish," he says.

"I went back to Germany a few years after we returned to France; I was thinking about the Holocaust. I asked questions, tried to find out. It was a permanent question, but it didn't seem to lead to an answer that could make me say that I reject the whole country, the language, not even that whole generation. I know a lot of people in the older generation who were not Nazis."

Victor Navasky, the editor of *The Nation*, and Hamilton Fish III, then its publisher, asked Ophuls in March of 1983 to make a film about the Barbie trial. "I saw it as essential," Fish says. "The survivors are dying off. As we move away from real time and into memory, we need something to fortify the memory itself."

"Klaus Barbie," says Ophuls, "is just one man who was caught. But to put it that way twists it into dismissal. There were hundreds and thousands of Barbies in this most criminal regime. If the whole idea of judgment for crimes is to make any sense at all, it is right that this man should have been brought to trial and judged. Part of the collective amnesia is that the idea of 'judging' others is supposed to be taboo—which feeds that amnesia."

For Ophuls the issue heightened by the trial is today's moral relativism.

"Barbie and his lawyer Vergès benefited from the pseudo-compassionate and pseudo-tolerant view that Allan Bloom attacks in his book *The Closing of the American Mind*, namely this idea—which has been vulgarized in talk shows, accepted by teachers and students—that forgetfulness, charity, compassion, understanding of others means *not judging*, that judging is an empty ceremony, and that out of compassion we are on the loser's side. Any lawyer will profit from that atmosphere. In interviews that I got on the streets in Germany, these ordinary people said things such as 'You're not going to bring those children back alive by hounding an old man. What would you accomplish? You just want to sell pictures.' "

During the first years he worked on the film, Ophuls didn't feel sure the trial would happen at all, a sentiment shared by a great many people. Jacques Vergès, the louche half-Vietnamese defense lawyer, had threatened, as had Barbie back in 1972, that the trial itself would be bad for France. The insinuation was that France's honor and its memory of the Resistance would not survive the testimony regarding Jean Moulin, the Resistance leader whose name is on more streets, avenues, and schools than one can count. (Mitterrand's first act as president was to visit the tomb of Jean Moulin.) Moulin was betrayed to the Nazis by a person whose identity remains unknown. As Ophuls says, "Vergès led people to expect revelations about Jean Moulin's death that people in power might not like to have come out." In fact, the Resistance came out of the trial well. The bravery of those who had been beaten and broken was as moving as the list of the dead children read out in court, with this difference: where the torture of Resistance members had the specific purpose of making them talk, the torture of Jews was gratuitous amusement for Barbie.

Ophuls began filming in 1983 in Peru and Bolivia, moving on to Germany around Bitburg, finishing with the trial in Lyons. The postwar German parts deal with the American protection of Barbie, the escape channel that was called the Rat Line and was used by America and any other country that needed to spirit Nazis away from judgment. "The idea of the film being a trial on film was repellent to me," Ophuls says. "If a trial is scheduled and supposed to take place, then it is right that journalism and investigations should be done, but to have a film instead of a trial would have been ludicrous." The trial, he says, happened in its own good time.

Ophuls never met Barbie. "I sat in the courtroom, in front of a TV monitor on the mezzanine, and sometimes I saw his face in close-up. He looked extraordinarily composed and in control of himself. I don't think he was being sarcastic and sneering. I think he was being polite, indulging those Frenchies by attending his own trial for a while."

There are, says Ophuls, no scoops in the film; the difficult part of it for us Americans will be the way the U.S. took over Barbie's career after the War. The story came out in 1983, right after Barbie's unwilling return to France. The Secret Service officials whom Ophuls interviewed had a variety of attitudes: the man who said, "I was against it at the time and made it known to my superiors—granted that we had to work with Nazis and secret services can't be picky"; the man who said, "My God, did I write that about Barbie? How reprehensible"; the man who said, "I didn't have much contact with him. I don't think he was guilty of atrocities."

"The official line," says Ophuls, "is that there was a change of priorities after the War; the common bond was anti-Communism. That was the intellectual abstract line they gave out. There were also overt political reasons that can be referred to historically today—Cold War means and ends—and there were probably affinities at work and common prejudices."

Such as?

"Anti-Semitism, certain people not having been too happy about America being on that side of the war in the first place. It's the sort of thing that led to Bitburg. Congresswoman Elizabeth Holtzman was able to show that a great many Nazis were brought to America with the tacit approval of immigration officials, and that is very much tied to the reversal of official priorities in postwar Germany. If there hadn't been a great sector of American opinion ready to think and feel, 'The war is over, forgive and forget,' cases such as Klaus Barbie's wouldn't have been possible."

But what about the Nuremberg Trials? "Barbie was pretty high on the Nuremberg list, but the Germans very quickly developed their own ways of shielding each other. America as a power is very much responsible for what went wrong after the War. The U.S. covered up for this man; but the British also worked with war criminals, and so did the Russians."

On the issue of moral relativism, one of the more distasteful moments of the trial came when a Palestinian lawyer tried to bring the massacres at Sabra and Shatila into play, as equivalents of Nazi behavior. Vergès had also hired a black lawyer from Africa to second him, so that he could tacitly imply that Barbie, defended by an Arab, a black African, and a Vietnamese half-caste, was in no way a racist. Such deliberate manipulation of prejudice aggravates the feeling that we live in a world with no fixed moral point of view, only a great fear of offending.

> There were hundreds of thousands of Barbies, Ophuls says. But Barbie got caught.

Finally the question is whether to consider Barbie as part of a moment in history or an enduring threat.

"Both," Ophuls says. "All lives are those of individuals in a historical moment, and this connects to the idea that they have to be brought to trial as individuals. It is an ongoing problem; insofar as the Barbies are dying out, they are not going to be physically around to be problems—but there are other Barbies: Idi Amin, Aziz. This particular man is tied to a particularly horrid system. The trial was a vindication of the notion of justice; the French mechanism of justice coped.

"My father's best friend was a great actor called Fritz Kortner who also fled to Hollywood. He went back to Germany after the War, because it was his language, this was the place where he could work. At the end of his life, when he was very small and very thin, he said, 'I'm no longer concerned with anti-Semitism. I accept it, I'm against it and resigned to it. But I want to know if governments are anti-Semitic.'

"There is no reality without responsibility," says Ophuls, "and responsibility itself is rooted in judgment of one's own self and judgment of others. In Lyons this year the French government, French official justice, came out against racist crime and genocide, and in circumstances that weren't easy. And that is a victory against moral relativism." ▽

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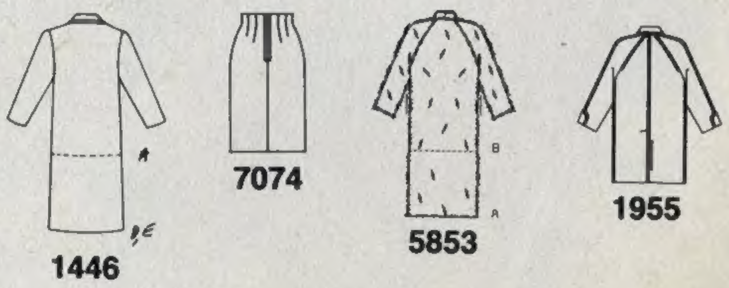
FASHION INFORMATION

Page 30: Earrings at Bloomingdale's; Tabandeh, Washington DC; Caché stores; Nordstrom, Costa Mesa CA. **76:** *Top:* black pullover and skirt, Kenzo; photographed at Café de Flore, Paris. **90:** *Bottom:* Go Silk shirt at Theodore Man, *left;* Agnès B. shirt, *right.* **192:** Leopard print tights, Pineapple; bag, Isabel Canovas. **198:** Glasses, Optical Affairs by Christian Roth. 10-10 Optics, NYC; Spex, Los Angeles. **202:** *Large photo:* Shearling coat, Perry Ellis Collection, $2500. To order at Bergdorf Goodman. Skirt and top, Calvin Klein. Sunglasses, Ray-Ban Drifter by Bausch & Lomb. Naomi Misle Gloves. Boots, Palmroth of Finland. **338:** *Top right:* Hair, Gad Cohen, Gad Studio, NYC; makeup, Moyra Mulholland. *Bottom left:* Hair, Danilo for Oribe at Parachute; makeup, Moyra Mulholland. **342:** *Large photo, right:* Hair, Gad Cohen, Gad Studio, NYC; makeup, Moyra Mulholland. **348-349:** Accessories, Yves Saint Laurent. **350:** Gloves, Emanuel Ungaro. **352:** Feathers, Lemarié. Accessories, Yves Saint Laurent. **353:** Skirt and blouse fabric, Abraham. Embroidery on jacket, Lesage. Feathers, Lemarié. **354:** Gold embroidery, Lesage. Accessories, Chanel. Chair from Catillon, Paris. **355:** Accessories, Emanuel Ungaro. **356:** Shoes, Valentino. **360-361:** Viscose/cupro top fabric, Buche. Silk satin fabric, Abraham. Silk taffeta fabric, Veraseta. Polyamide tulle fabric, Rodolphe Simon. **362:** Dress, $5995. Nan Duskin, Philadelphia, Baltimore. Also to order at Ultimo Ltd., Chicago. Earrings, Fred Leighton, NYC. Christian Dior Legwear. Shoes, Susan Bennis Warren Edwards, NYC. **363:** Dress, $4590. Nan Duskin, Philadelphia, Baltimore. Earrings, Fred Leighton, NYC. Christian Dior Legwear. Shoes, Maud Frizon, NYC. **364:** Norma Kamali rayon matte jersey shirt, $204. OMO Norma Kamali and OMO Soho, NYC. **365:** Calvin Klein silk crepe skirt, $610. Silk satin blouse, $600. Mid-November at Bergdorf Goodman. Panty stockings, Danskin. The New York Body Shop, NYC. Shoes, Maud Frizon, NYC. **366-367:** Donna Karan New York at Bergdorf Goodman; Pulse Sport, Boston; Jamie, Nashville TN; The Twenty-Four Collection, Miami. Panty stockings, Danskin. Bloomingdale's. Shoes, Maud Frizon, NYC. . . . Complice viscosa/polyamide/flastam dress. December at Charivari, NYC; Janet Brown, Port Washington NY; Knit Wit, Philadelphia; Linda Dresner, Troy MI; Ultimo Ltd., Chicago; Poupee, Palo Alto CA; Bacci's, Canada. Isotoner gloves, Aris Isotoner. Panty stockings, Danskin. Bloomingdale's. Shoes, Maud Frizon, NYC. . . . Gottex, late November at Bonwit Teller. To order at Neiman-Marcus. Gloves, Sachiko for La Crasia. Macy's; Glove Me Tender, Winnetka IL. Panty stockings, Danskin. Bloomingdale's. . . . Anne Klein II at Lord & Taylor; John Wanamaker; Woodward & Lothrop; Thalhimers, Richmond VA; Hudson's; Dayton's; Foley's, Houston; Nordstrom, Los Angeles. Gloves, Sachiko for La Crasia. See info. above. Panty stockings, Danskin. Bloomingdale's. Shoes, Maud Frizon, NYC. **368:** Dress, $7500. Isotoner gloves, Aris Isotoner. Panty stockings, Danskin. On Stage, NYC. Shoes, Maud Frizon, NYC, Beverly Hills, San Francisco. **369:** Nylon/mylar dress. Gloves, Comme des Garçons by Rei Kawakubo. **371:** Top, Ronaldus Shamask. For stores, see page 381. Scarf at Hermès, NYC, Palm Beach, Chicago, Dallas, Beverly Hills, San Francisco. Glasses, to order at Gruen Optikal, NYC; Tuckerman Optical, Boca Raton FL, King of Prussia PA; The Optical Shop of Aspen, Newport Beach CA; Optica, Dallas, Beverly Hills. **372:** Polyester top. Rayon pants. **373:** Earrings and bracelets, Cara Croninger. Artwear, NYC. Scarf, Hermès, NYC, Dallas, San Francisco. **374:** Glasses, Persol for Private Eyes. Bloomingdale's. Belt, Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC. Ralph Lauren Footwear. Polo/Ralph Lauren, NYC. **375:** Shoes, Manolo Blahnik, NYC. **376:** Sweater, Ralph Lauren. Glasses, Exotique. Gruen Optikal, NYC. **377:** Earrings, Cara Croninger. Artwear, NYC. Bag, Prada. Prada, NYC. **378-379:** Dress, $4000. Earrings, Cara Croninger. Artwear, NYC. Scarf on wrist, Charvet. Bergdorf Goodman. Bag, Craft Caravan. **380:** Shirt also at Alter Ego, Rumson NJ; Ruth Kishline, Naples FL; Printemps, Denver. Pants also at Maxfield's, Los Angeles. Glasses, Persol for Private Eyes. Bracelet, John McGrath for Jondell. **381:** Turnout also at R.K. Shugart, Carmel CA. Shirt also at Frances Wright, Memphis TN; Gentleman's Quarter, Del Mar and La Jolla CA. Skirt also at Cookie M., Cleveland OH; City, Chicago. Bracelet, John McGrath for Jondell. **382:** Turnout also mid-December at Marshall Field's. Glasses, Persol for Private Eyes. Bracelet, John McGrath for Jondell. Belt, Johnny Farah. To order at Charivari, NYC. Sandals, Bernardo. **383:** Turnout also at Polo/Ralph Lauren, Phoenix. Bracelet, John McGrath for Jondell. Belt, Johnny Farah. **384-385:** Cotton shirt by Royal, $6. Canal Jean Company. Ferretti nylon/spandex bikini (top not shown), $160. Coco, Coconut Grove FL. Jacket, Lee. Glasses, Ray-Ban Drifter by Bausch & Lomb. Glen Yank rings, $45 each. Barneys New York; Arango, Miami; Aerial, San Francisco. *Wrist to cuff:* Art 2 Watch also at Lowe Art Museum, Coral Gables FL; Garnet Bros., San Francisco. Stamatis cuff, $29. Jean Laporte, NYC; Merva, Jackson Heights NY; Jalm, Millburn NJ; Aileen Arader Boutique, St. Michaels MD; Imagery for Her, Kansas City MO. Concord watch also at London Jewelers, Greenvale NY; Smart Jewelers, Lincolnwood IL. Glen Yank bracelet, $72. Soho Zoo and Westside Zoo, NYC; Accessories with Pizazzz, Dallas; Roppongi, Los Angeles. **386:** Glasses, Ray-Ban Drifter by Bausch & Lomb. Altman's; Marshall Field's; JW Robinson's, California. **387:** Jacket, Lee. Bikini bottom and top (not shown), see info. page 384. Stamatis bracelet, $80. Jean Laporte, NYC. Merva, Jackson Heights NY; Jalm, Millburn NJ; Aileen Arader Boutique, St. Michaels, MD; Imagery for Her, Kansas City MO. Glen Yank ring, $45. Barneys New York; Arango, Miami; Aerial, San Francisco. Ebel watch, $12,500. Watch also at Princess Ermine Jewels, Beverly Hills CA. **389:** Grooming, Eric Gabriel for Oribe at Parachute; wool peak lapel tuxedo, Polo by Ralph Lauren; cotton red/white stripe dress shirt, Charvet at Bergdorf Goodman; silk geometric-patterned bow tie, Ralph Lauren; evening top hat, Antique Boutique. **390:** Hair, Danny Cheng; makeup, Margaret Sunshine. **395:** Bidens: Jim Harrison. Kemps: Joe Traver/Gamma-Liaison. Gephardts: Mike Fletcher/Gamma-Liaison. Doles: Wide World Photos. Simons: Wide World Photos. Gores: Jill Krementz. Jacksons: John Chiasson/Gamma-Liaison. Dukakises: UPI/Bettmann Newsphotos. Schroeders: UPI/Bettmann Newsphotos. Babbitts: UPI/Bettmann Newsphotos. Bushes: Cynthia Johnson/Gamma-Liaison. **396:** Robin Duke: Karen Radkai. **397:** Eugene Lang: Gilles Peress/Magnum. Judith Peabody: Ron Galella. **398:** Pat Buckley: Smeal/Ron Galella, Ltd. **399:** Liz Smith: Ron Galella. Mary Tyler Moore: Ron Galella. **408-409:** Bracelet at Harry Winston Jewelers, NYC, Beverly Hills. Shoes, Mario Valentino. *Background:* Black silk strapless dress, Ungaro Parallèle, $3730. Bloomingdale's; Ultimo Ltd., Chicago. Men's clothes: Giorgio Armani. **410:** Pin at Fred Leighton Trump Tower, NYC. Panty stockings at Fogal of Switzerland, NYC, Houston, Beverly Hills, San Francisco. Manicure, Elisabeth Drabinski. **411:** Necklace at Barry Kieselstein-Cord Salon at Bergdorf Goodman. Bag, Prada. Prada, NYC. **412-413:** *Model left:* Pin, Bulgari at The Hotel Pierre, NYC. Naomi Misle Gloves. *Model right:* Silk/Lycra jersey top, $360. Silk satin skirt, $475. Bloomingdale's; Evanne, Atlanta; Intrinsic, Chicago; Fred Hayman's Giorgio, Beverly Hills. Buttons at Bloomingdale's; M & J Savitt at Joseph, Chicago. **414:** Antron/Lycra body suit, $29. Saks Fifth Avenue; Carson Pirie Scott, Chicago; The Bon, Seattle. Manicure, Elisabeth Drabinski. **415:** Chiffon dress with silk taffeta hem, $5400. January at Martha; I. Kleinfeld & Son, Brooklyn NY; Ella Pryor, Houston; Femina, Phoenix AZ, La Jolla CA. To order at I. Magnin. Necklace, Marina B., NYC. Panty stockings, Hanes Silk Reflections. Lord & Taylor; Marshall Field's. Shoes, Maud Frizon. Man's tuxedo, Giorgio Armani Couture. Shoes, To Boot New York. Manicure, Josephine Allen for Nails by Josephine. **418:** Top, polyester jersey; bottom, Antron/Lycra. **419:** Fabric, see info. page 418. **420:** Suit also at Apropos, Newport Beach CA. **421:** Suit also at Liberty House of Hawaii. **422:** Rēvo Sunglasses. Paragon Sports, NYC; Sunplace, Schaumburg IL; The Outdoorsman of Lake Tahoe, California. Coat, see page 423. Scarf, see info. page 423. **423:** Coat, $13,500. Glasses, see info. page 422. Scarf, $1995. To order at Bergdorf Goodman; Joseph the Furrier, Scranton PA. Donna Karan Hosiery. Bergdorf Goodman; Burdines, Florida; Jacobson's. **424:** Coat, $55,000. Also at Jay Lennard Furs, Chestnut Hill MA; Henig Furs, Montgomery AL; Thomas E. McElroy Furs, Chicago; Edwards-Lowell, Beverly Hills. Sweater, Gloria Sachs. Gloves, Sachiko for La Crasia. **425:** Coat, $30,000. Also at York Furrier, Elmhurst IL. To order at Gidding-Jenny, Cincinnati OH, Indianapolis IN. Jacket, David Cameron. Leather skirt, Mario Valentino, $507. Mario Valentino, NYC. Rings, Mary Christine Newell. Tony Papp Gallery, NYC. Panty stockings, Evan-Picone. **426:** Coat, $110,000. Skirt, Gloria Sachs. Gloves, Sachiko for La Crasia. Liz Claiborne Hosiery. **427:** Necklace at Bergdorf Goodman; Toby Lerner, Philadelphia and Ardmore PA. **428:** Coat, $70,000. Also at John Wanamaker. Rēvo Sunglasses. Marshall Field's; The Sunglass Co., Texas. **429:** Coat, $18,500. Belt, Yves Saint Laurent. Gloves, Perry Ellis. **430:** Acetate/satin bra. **431:** Rayon taffeta dress, chandelle feather skirt. Sneakers, Converse. Clark's Men's Shoes, NYC; Casey's Sports, St. Louis MO; Athletic Attic, Arlington TX. **432:** Polyester charmeuse chemise. **433:** Bath sheet by Descamps, designed by Primrose Bordier. **434:** Polymodacrylic coat fabric at Maxine Fabrics by Mail, NYC. Pants, Calvin Klein. Gloves, Fownes. Lord & Taylor; The Bon, Seattle. **435:** Polymodacrylic coat and viscose/cotton skirt fabric at Maxine Fabrics by Mail, NYC. Shirt, Norma Kamali, $100. OMO Norma Kamali and OMO Soho, NYC. Gloves, Hermès, NYC, Dallas, San Francisco. **436:** Polymodacrylic fabric. Maxine Fabrics by Mail, NYC. Top, Perry Ellis Collection. Skirt, Calvin Klein Collection. Earrings, Kalibré. Belt, Barry Kieselstein-Cord. Gloves, Sachiko for La Crasia. Streets & Company, NYC. Christian Dior Legwear. **437:** Faux cheetah polymodacrylic fabric at Maxine Fabrics by Mail, NYC. Cotton top, $78. Agnès B., NYC, Los Angeles. Skirt, Calvin Klein Collection. Sunglasses, Keni Valenti. Bergdorf Goodman. Gloves, Hermès, NYC, Beverly Hills. Panty stockings, Hanes Isotoner. Marshall Field's; Famous Barr, St. Louis MO. Shoes, Donna Karan New York. Barneys New York; I. Magnin. Man's suit, Giorgio Armani Couture. ALL PRICES APPROXIMATE.

VOGUE PATTERNS *Back views, yardages, details, pages 434-437.*

Pages 434-437. **Short boy coat:** Vogue Pattern #1446, View A. Sizes 8-18. Size 10: 3 yards 55" fabric. $7.00. Canada, $11.50. **Cardigan neck coat:** Butterick Pattern #5853. Sizes P-XL. Size M: 3⅜ yards 55" fabric. $5.50. Canada, $7.25. **Sewing tip:** Eliminate collar. **Slim straight skirt:** Vogue Pattern #7074, View A. Sizes 6-16. Size 10: 1½ yards 55" fabric. $4.95. Canada, $6.10. **Sewing tip:** Cut waist of skirt one inch lower than pattern. **Lynx spotted coat:** Butterick Pattern #5853, View B. Sizes P-XL. Size M: 3⅜ yards 55" fabric. $5.50. Canada, $7.25. **Swing coat:** Calvin Klein for Vogue Pattern #1955. Sizes 8-18. Size 10: 3½ yards 55" fabric. $11.00. Canada, $13.50. **Sewing tip:** Use fake fur for lining, facings, and cuffs.



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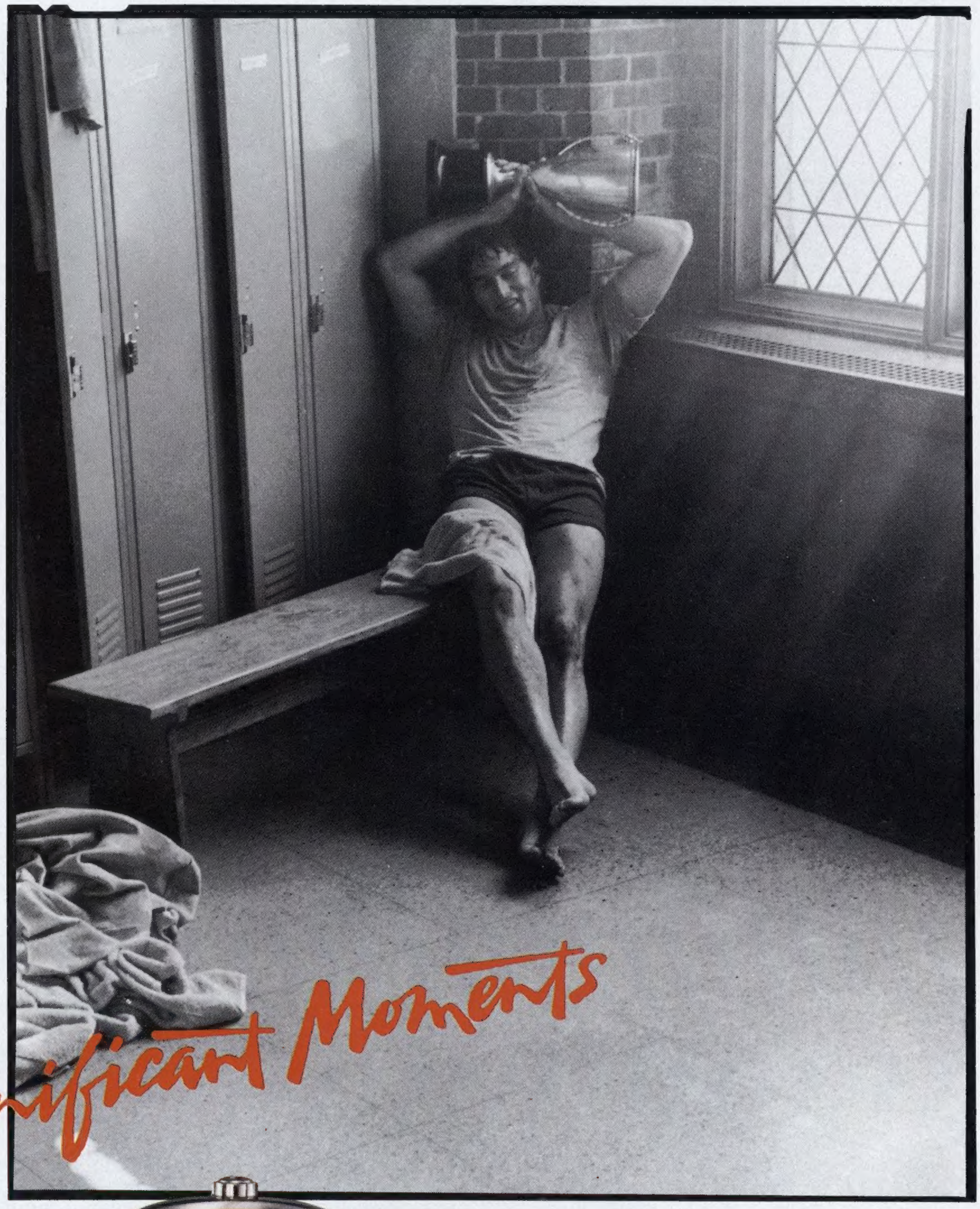

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